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NEW YEAR'S EXTRAVAGANZAS!

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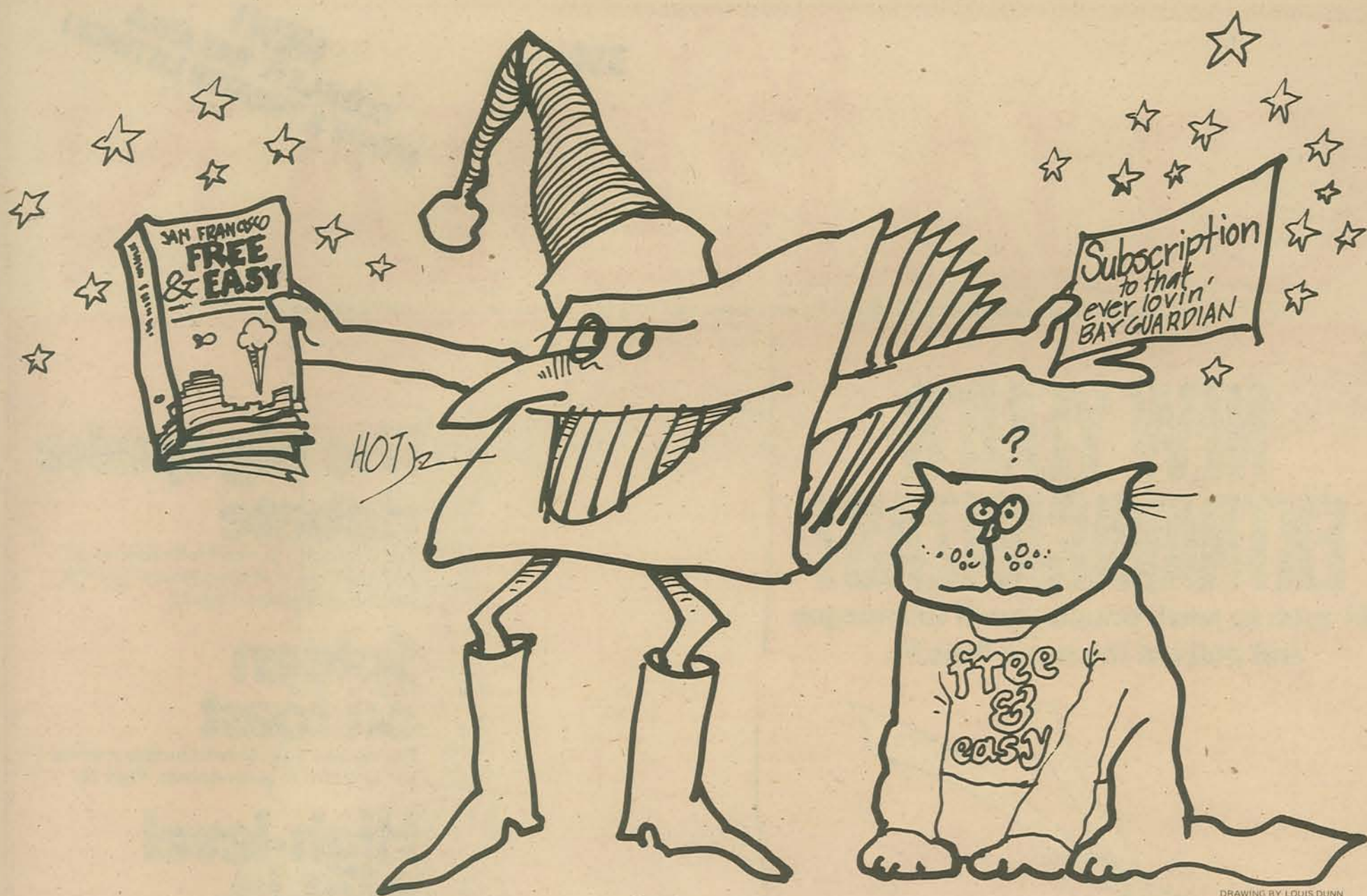
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DRAWING BY LOUIS DUNN

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Letters

'THAT'S ITALY FOR YOU'

In the three days since I've seen Lina Wertmüller's movie, "Swept Away . . ." I've gone back half a dozen times to read the Guardian's mini-review—and to wonder if it's too late to supplement that opinion with a broader view. Your reviewer saw perfectly clearly that the film is a parable, but detected only a political parable. I'd merely like to testify that it's possible to see a good deal more in it than that.



Because if this is just a flick about Marxism and Capitalism, it's hardly worth bothering with. All the men, rich and poor, are Marxists; the women capitalists. They scream political insults at each other's heads, as your reviewer noted, like street-corner debaters with fixed and mindless routines. (That's Italy for you.) Each side is equally full of shit, and each knows it. It's a way of communicating for loveless people.

Richard Boeth
San Francisco

'HOLD YOUR HATS'

In reading "Beyond Dick and Jane" [Guardian 11/28/75], I felt disquieted with the tenor of the discussion, and could only think, this must be yet another product of the times. Today's message, or so it appeared from the article, is that boys should be encouraged, or at least feel free to do all those passive and creative things which heretofore have been reserved for

girls, and vice versa. I think what failed to ring true was the heavy tendency implied toward either-or, does she or doesn't she? Will she or won't she? The finality and lack of choice espoused in that philosophy, a philosophy which in itself claims quite the opposite intent, is a sad state—where are the grays?

Even some of the lovely old classics, and hold your hats all you feminists, *Little Women*, where the heroine is as much a women's libber as any contemporary would-be writer; Carl Sandburg's *Rootabaga Tales*, wonderful, humorous and poignant; and Beatrix Potter with her *Mrs. Tiggywinkle*, who, perish the thought, is a hedgehog who does the local laundry for all the neighboring animals. These characters are full of life and spark, and allow the imagination to run capriciously, joyfully, and in full abandon.

Elizabeth Heisler
San Francisco

'THE HONEST TRUTH'

When I took the Oct. 31 issue out of my mailbox, I was shocked and sorely disappointed to find the headline "Herbie Hancock's *Man Child*" in bold print on the front page and a terribly reactionary article on 'what's happening in jazz today' within. I found Alan Lewis' article not only unrepresentational of what is happening today in jazz, but also inaccurate in what it did cover.

The Guardian has never, to my knowledge, covered the music that is being presented by those musicians who have fought for the same freedoms that the Guardian itself has, journalistically and otherwise. At least a more educational

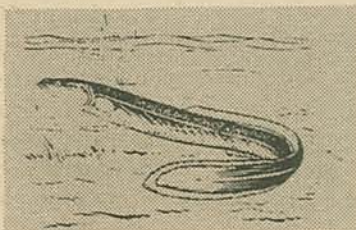
article could have come out of the effort that went into giving Herbie Hancock more hype that he doesn't deserve.

Bruce K. Ackley
San Francisco

IN DEFENSE OF EELS

Having once been in the eel trapping business at Merry-meeting Pond, outside of Bath, Maine, it cuts me to the quick when I see the American eel maligned in print [see "Turkey or not Turkey," 11/22/75]. Far from being the slippery, slimy disgusting beast it is pictured in print to be, the American eel is one of the finest food resources in the world. It is highly esteemed in Great Britain and Europe, but almost totally neglected here.

From my experience, however, I learned how delicious eel is. Being a fresh water fish for most of its history, the flesh is mild and delicious, somewhat like trout, and of the consistency of beef. I sauteed my eel in a wine, garlic, butter basil sauce until just barely done. Lovely!



The American eel we were getting were about as big around as a woman's wrist, about two feet long, forest green in color on the back and dove white on the belly. They were hard to hold onto, but hardly "slimy," just plain slippery. The technique is supposed to be that you take the eel by the tail, kill him by banging his head against a rock, hang him up and skin him in one swift notion, like taking a silk stocking off a leg. I never learned that technique and was content to cook him skin and all. It may bother some people that the death throes continue right into the pan, but those people are likely to be squeamish anyway and I can be of no help.

The American eel is a food resource which is barely tapped. Every stream and river on the East Coast swarms with them. It would take a lot of education and PR to convince the American public. But, ask any fisherman how many previously shunned ocean species now command a good market and a good price because of a change of name or method of preparing for market or packaging. The American eel is in our future, and a good thing, too!

Don Stofle
San Francisco

Two week issue

We're taking a week's vacation—to catch our breath, take in some of that holiday cheer, make some New Year's resolutions and get ready to put out the Bicentennial year's weekly Guardians, starting with the issue dated Jan. 9.

Subscribers: Our brief respite won't affect the total number of issues you'll receive for your present subscription.

SF City Hall shorts

A Christmas list of political battles to come

By Jerry Roberts

The election of George Moscone, who ran as an anti-Manhattanization candidate, as mayor of San Francisco means city residents will have their first chance in eight years to turn around the disastrous antineighborhood development and housing policies that have scarred the city physically and bled it dry financially. A Christmas list of neighborhood/development political battles shaping up in the first weeks of the New Year:

• **Airport expansion:** Sup. Dianne Feinstein made a formal request on Dec. 22 for the Board of Supervisors to create a Select Committee on the airport, to consist of Feinstein, Quentin Kopp and one other supervisor. Feinstein's committee would investigate questions like the runaway cost of airport expansion program (\$388 million to \$469 million in three years), the reliability of airport forecasts, ground transportation systems to handle increased passenger volumes, noise and air pollution, energy use and other issues of airport expansion reported in the Guardian (8/23/75 and 11/28/75).

Another important battle over expansion will take place Jan. 5, when the supervisors will act on a request for approval of \$143 million worth of airport expansion revenue bonds requested by the airport commission, which were voted out of Finance committee (Sups. Dorothy von Beroldingen and Al Nelder for, John Molinari against) on Dec. 17.

The bonds are supposed to be totally financed by landing fees and rentals from the airlines and from other airport tenants. Although the city attorney has ruled that it is virtually impossible for the bonds to become a financial obligation of the city, several problems remain: according to the city charter, the \$97 million of general obligation bonds for the airport approved by voters in 1967 must be subordinated to any airport revenue bonds, in the event revenues from the airlines (which have been in tough financial straits for several years) aren't sufficient to pay off both sets of bonds.

To date, the airport has paid off only \$26.5 million worth of the \$97 million GO bonds, according to figures provided by William Paizis, airport deputy director for business and finance. Thus, city taxpayers could get socked with \$70 million worth of bond principal payments (interest runs another \$2-4 million per year) if the airlines default.

• **Antidemolition ordinance:** A group of neighborhood housing advocates, including residents of the International Hotel, have been working on an ordinance which would provide minimal relocation benefits to tenants of privately owned multiple unit housing that is slated for demolition. The ordinance was voted out of the supervisor's planning committee on Dec. 16 and comes before the full board for a vote on Jan. 5.

The ordinance is aimed at a very real problem: with low-income housing almost unavailable in the city, nearly 1000 people every year are driven out of privately owned low-income housing which is demolished, according to figures from the SF Planning Department. Unlike tenants who are dislocated by public agencies, like Redevelopment, these tenants receive no relocation benefits at all. The new ordinance would require an owner who wanted to tear down housing to find comparable relocation housing for the tenants. It still falls short of benefits provided tenants dislocated by public action like moving expenses, rent assistance payments and required construction of replacement housing.

Nevertheless, the ordinance is opposed by both the SF Chamber of Commerce and by SPUR. Arguments against it center around giving tenants increased rights and the fact that the ordinance would lead inevitably to rent control. William McCormick of the Chamber's Building Codes committee told the Guardian, "The ordinance is a precursor to rent control. Looked at from the viewpoint of the tenants, anything is possible. Tenants are in a building, and they have no stake in what happens to it."

Charles Smith of the International Hotel, who has been instrumental in steering the ordinance through official channels, disagrees. Smith told me, "The ordinance ties in directly to opposition to the main thrust of this city's master plan, which is to get low-income people out of the city, destroy neighborhoods and build administrative incubators—highrises—downtown."

• **Who must resign?** A possible legal battle over how much power the city's mayor has over who sits on city commissions may also be in the offing. Mayor-elect Moscone maintains he has the right to fire all commissioners except those on the Civil Service, Recreation and Park and Public Utilities commissions. Moscone bases his argument on the section of the city charter relating to the powers of the mayor.

But deputy city attorney Robert Kenealy told the Guardian the mayor also lacks the power to fire members of several other powerful and important commissions: the Parking and Housing Authorities, the Redevelopment Agency and the Port and Airport commissions. Kenealy said that Parking, Housing and Redevelopment are state agencies and that Moscone could fire these commissioners only for misconduct, and that the Port and Airport commissions were created after the section of the charter cited by Moscone was written.

Will Moscone fire Joe Mazzola from the Airport and George Evankovich from Housing? Will Bill Coblenz quit the Airport voluntarily? Tune in next year and find out.

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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on guard!

Follow that story!

Supervisor Murphy: Conflict of interest (12/12/75): Alameda County Supervisor Tom Bates asked the county grand jury to investigate a possible conflict of interest involving one of his colleagues, Supervisor John Murphy, on Dec. 17. Murphy helped guide the board of supervisors into nearly purchasing a piece of property in Pleasanton near land Murphy himself owns.

Bates asked the grand jury to look into a number of mysterious circumstances surrounding the deal: no taxes have been paid on the land Murphy favors since 1971, even though mortgages on the property are held by Bank of America and Transamerica Title, and big banks such as these generally pay delinquent taxes themselves, then add the charges onto the mortgage payments; Mission Park Investments, the property management company which was purportedly handling the land deal is not registered with the county clerk's office, a violation of county law; Bates hasn't been able to learn who the partners of the land company are, despite repeated efforts, and no environmental impact report was ever filed on the site, despite the fact the project would clearly have made major demands on local water and power supplies and sewage facilities.

—B.W.

Oakland Piedmont Fight (11/21/75): The battle to downzone Oakland's Piedmont Avenue ended Dec. 16 with antigrowth and antihighrise forces in disarray—at least, for the time being. On Nov. 18, the Oakland City Council had referred a grassroots package of controversial downzoning proposals to the city's Planning Commission where they had originally been scuttled. Despite a strong campaign by residents to convince the Planning Commission that downzoning Piedmont Ave. would be a good move, the commission ruled on against any zoning changes on Dec. 9, leaving the area open to future high-density development. The city council voted to accept the commission's decision on Dec. 16.

The ruling marks a real victory for such groups as the Alameda County Apartment House Owners Assn., building trades unions, Foster and Kleiser, Eller Outdoor Advertising and a host of other pro-growth organizations which lobbied forcefully against zoning changes. More importantly, it may mark the end of a grassroots drive to downzone Oakland residential and commercial neighborhoods which has shown surprising strength in recent years in the face of BART-induced high-density growth and rampant boosterism at city hall.

—B.W.

Dow in the Delta (9/27/75): Representatives of three environmental groups—Friends of the Earth, the Sierra Club and People for Open Space—announced on Dec. 19 they had filed a lawsuit to block a \$500 million petrochemical complex planned by Dow Chemical near Collinsville in the Sacramento Delta. Charging the Delta "has been slated to become the Jersey Meadows of the West," the environmentalists said they were suing Solano County officials for approving an allegedly inadequate Environmental Impact Report for the project, in violation of the California Environmental Quality Act. Don Yehle, a Dow spokesman, told the Guardian, "We feel that the plaintiffs were heard in detail during the EIR process and that all of the questions they raised were answered adequately."

—J.R.

KGO-4 (8/9/75): Brad Noel and Bill Huntington, two of four people arrested following an altercation between police and demonstrators at a picket line in front of KGO-TV last summer, had charges against them reduced from felonies to misdemeanors at a hearing in Superior Court on Dec. 15. Their trial resumes Dec. 29 in Dept. 22 of Superior Court at the SF Hall of Justice.

During the earlier trial of Gina Milbourne and Mike Ryan, two others arrested in the same incident, attorney Rex Clack, an eyewitness to the melee, testified that he saw a policeman (who fit the description of officer Richard Manning) ram Milbourne's head into the side of a police car, kick Mike Ryan in the head when Ryan was lying on the ground under arrest and also strike Brad Noel across the back of the head with a night stick (Noel suffered a fractured skull from the blow). Clack's testimony was corroborated by two other eyewitnesses.

Clack filed a complaint against Manning's conduct with the SFPD. On Oct. 14, Clack received a letter from the SFPD's Internal Affairs Office, informing him that the office "cannot ascertain facts to prove or disprove your complaint," despite eyewitness testimony supporting the complaint. "The problem I see is that it's totally a police investigation," Clack told the Guardian. "I can understand minor complaints being handled this way, but this wasn't a minor complaint. It seems more could have been done."

David Weitzman, the attorney who represents the KGO-4, told the Guardian he will file a \$1.5 million civil suit against the SFPD on behalf of his four clients "within the next week."

—J.R.

Reward for tough cop

A Berkeley cop who has been the target of several citizens' complaints for harassment just completed a plum assignment: teaching unarmed arrest techniques to his colleagues on the Berkeley force—despite the misgivings of several members of the city's Police Review Commission. Officer Ron Kihara, a policeman found guilty of "maliciously harassing" fruit juice vendor Rudy Henderson, recently finished teaching Berkeley cops how to use their hands instead of their guns to apprehend dangerous criminals.

Kihara has shown himself to be an expert at both types of combat. In a sworn deposition before the Berkeley-Albany Municipal Court last year, he admitted using martial arts techniques to cut short the career of a desperate double-parker while off-duty in Oakland. On Dec. 10, 1972, Kihara chased Rudy Henderson, the owner of "Fruity Rudy's" orange juice stands and a former employer of SLA member Nancy Ling Perry, from Telegraph Ave. in Berkeley all the way to the Berkeley Police Station, waving his gun at Henderson in an attempt to pull him over for "reckless driving."

Here's what happened: Kihara, wearing a civilian coat over his police uniform and driving his own car en route to the station, cut Henderson off on Telegraph as Henderson was attempting to pull out into traffic. Henderson later passed Kihara and stuck out his tongue as he did so. Kihara then started trying to pull Henderson over, gesturing with his hand to begin with, then pulling out his service revolver, waving it, and placing it prominently on his dashboard.

"Fruity Rudy," terrified that he was being followed by a madman and fearful he would be shot, led the officer in mufti on a merry chase which ended in the Berkeley Police Station's parking lot. When Henderson jumped out of his car to find a cop, Kihara also jumped out, identified himself as a police officer for the first time, and pinched "Fruity Rudy" for resisting arrest and reckless driving. The resisting arrest charge was later dropped and Henderson beat the reckless driving rap.

"Fruity Rudy" sued Kihara for malicious assault, false arrest and false imprisonment. On Sept. 16, 1975 the jury that heard the case found Kihara had "acted with actual malice" in his pursuit and arrest of the orange juice magnate, and awarded Henderson \$1700 general damages, \$150 punitive damages and court costs of \$515. Moreover, the jury found that Kihara had indeed assaulted Henderson and falsely arrested and imprisoned him.

Kihara is also currently embroiled in a legal tiff with Joanne Vincent Williams, a woman whom he arrested for jaywalking who says he was unnecessarily rough in making the pinch. Williamson has filed a claim against Kihara for damages—and she has also filed a complaint with the city's Police Review Commission.

When the Berkeley Police Department announced this fall that Kihara was teaching a course in unarmed arrest techniques, some members of the city's police review board expressed concern, saying that Kihara had not demonstrated the sensitivity necessary to deal with either armed or unarmed arrests, much less train other officers in how to make them. The force's reply: Kihara would only be teaching arrest techniques, not philosophy or psychology.

—Bill Wallace

SF district election resurrected

A coalition of SF neighborhood activists, frustrated by the unresponsiveness of the present Board of Supervisors, has revived a plan to elect supervisors by district, rather than city-wide. Neighborhood leaders will map out a strategy for obtaining the 38,000 petition signatures necessary to get the proposal onto the November 1976 ballot at an open organizational meeting on Jan. 10. Nancy Walker, one of the members of the coalition which has called the meeting, told the Guardian, "Hopefully the structure for district elections will start evolving out of that meeting."

A similar proposal was placed on the November 1973 ballot by initiative petition, but it was soundly defeated at the polls. Supporters of the plan blamed both a low voter turn-out, and what they called the "narrow base" of Citizens for Representative Government (CRG), the organization that sponsored the petition drive. CRG began as an umbrella organization, but during the campaign became dominated by a small group of activists from a few, mostly white, neighborhood organizations. This time, coalition members hope to build a wider organization that includes people from all over the city. They also hope that the support or neutrality of labor unions (which mostly opposed the measure in 1973) and the support of incoming mayor George Moscone, will provide the margin of victory.

Present timetable calls for the new district election plan to be drawn by March 1 and 38,000 signatures to be collected by Aug. 1. The Jan. 10 meeting is scheduled for 1-4 pm at the Centro Latino, 1292 Potrero Ave. For more information, call 824-8875 or 285-3188.

—Katy Butler

DUTCH FLAT





PHOTO BY CHARLEY FRANKLIN

Three Berkeley women who fought back: left to right, Meri Rathbun, Diane Barton-Humphrey (holding the widely known broom), Judey Wall.

Three women and a broom

Three Berkeley women armed with a broom, a wrench and a flashlight helped police capture a man suspected of exposing himself to one of the women on Dec. 5. By doing so, the three women joined Inez Garcia, Joan Little and a growing number of other women, who are striking back against sexual attacks by men.

Meri Rathbun, 20, walked into her communal house on Milvia St. about 10 pm on Dec. 5 and told roommates Diane Barton-Humphrey and Judey Wall that a man had grabbed her arm and exposed himself as she walked home from a bus stop. Humphrey and Wall grabbed their "weapons" and jumped into Wall's Volkswagen to search for the man, while Rathbun waited for police.

Two blocks from the Milvia St. house, Humphrey and Wall found a man fitting the description of Rathbun's flasher chasing another woman down the sidewalk. Humphrey, brandishing her broom, chased the man down the block and into an apartment house where she waited until police arrived.

Following a search by police, Humphrey and Wall identified William Edward Wallace, 22, a marine, as the man who had chased the woman on the sidewalk. Rathbun also identified Wallace as the man who had accosted her. Wallace was charged with indecent exposure and assault and was eventually released on \$6 bail.

Humphrey told the Guardian her reaction was spontaneous and that she wouldn't necessarily advise women to pursue rapists. "That

could be really dangerous," Humphrey said. "But flashers are different. They're not into violence so much as cheap thrills." She said her action came both out of her feminism and out of a feeling of neighborhood territoriality. "It was one of those things that really gets your adrenalin running, not out of fear, but out of anger," she said. "This block is my safe territory. It's a drag when someone can invade it."

Her roommate Judey Wall said her response to the situation was influenced by the fact that her women's group had successfully confronted some UC fraternity men who were hassling one of their members on her way home from work several weeks earlier.

A spokesperson for Bay Area Women Against Rape, who asked not to be identified because she feared harassment, told the Guardian, "More women are thinking about self-defense these days. There are no specific guidelines about what to do when attacked, because each situation is different. We stress awareness. The woman is the best judge of what to do in each situation."

Tom Brady, a former roommate who was at the Milvia St. house the night of the incident, summed things up this way: "Here are some women who took some action and succeeded in trapping a man who was dangerous and a menace to other women. I think they were lucky they came out of it okay, but they are strong, powerful women who were fed up with attacks. They did something about it, and are an inspiration to us all."

—Katy Butler

One year after 'Larry P.' SF schools still racially imbalanced

Academic segregation of students according to psychological testing still results in racial segregation in SF schools, one year after a federal judge specifically barred school officials from using IQ tests to place black children in special education classes.

Dec. 13 was the first anniversary of the "Larry P." injunction by US District Judge Robert Peckham, which banned IQ testing for blacks in the city's Educably Mentally Handicapped (EMH) programs. Peckham's injunction was an attempt to balance the races in EMH classes, in which blacks are severely over-represented. But so far, the injunction apparently hasn't done the job: Dr. Douglas Boyce, supervisor of the EMH program, told the Guardian that official statistics for this academic year show EMH programs are now 56% black, while the school district's population is only 29% black. At the time of Peckham's injunction, blacks composed 59.5% of the EMH classes and 30% of the district.

The "Larry P." case was initiated in 1972 by the Bay Area Association of Black Psychologists. Psychologists Bill Pierce and Harold Dent, two members of the group, testified that IQ tests such as the Wexler Intelligence Scale for Children—formerly the primary criterion for placement in EMH classes—are culturally biased against blacks. Standardized IQ tests ask questions like, "If you are lost in a forest in the day time, how do you get out?" Dr. Dent told me, "But a black child growing up in an asphalt jungle doesn't know about the moss on trees."

School officials, however, argued against prohibiting the use of IQ tests. Dr. Douglas Boyce expressed the general feeling when he told the Guardian that IQ tests are necessary items of information that should be shared with a psychological evaluation team.

Since the "Larry P." injunction was issued, new methods for testing EMH candidates have replaced IQ tests. Now, children who are suspected of being retarded are evaluated by the Adaptive Behavior Scale, which purportedly tests how well a child copes with his environment; proficiency at activities such as eating, dressing, playing and traveling are among the items considered. In addition, school psychologists now go to a child's school and home and make recommendations based on what they observe there. Walt Phillips, director of pupil services and supervisor of SF's school psychologists, refused to describe the exact nature of these psychological observations ("because 'Larry P.' is still pending"), but he did say that of 35 psychologists in the school system, only two are black. According to Phillips, "no formal training in minority culture is given to psychologists by the district."

The EMH program isn't the only one that is racially imbalanced. For example, the Educationally Handicapped (EH) program, for students with normal IQ scores who are deficient in one or more subjects, is 71% black. The EH program also has a section in which students are pulled from regular classes for an hour or more each day, which is 59% black.

On the other side of the spectrum, the Mentally Gifted Minors (MGM) program, which still uses IQ tests

as the primary criterion for admission, is disproportionately white. Official statistics for the 1974-75 academic year showed that MGM was 47% white, while the district's population was only 25% white.

When I asked Bea Lynch, the program's supervisor, to explain these imbalances, she said, "The problem is not that there should be less blacks, but more whites, more Koreans and more Chinese."

Underlying the "Larry P." case is the larger and more controversial issues of special education: whether students should be segregated in special classes at all, or whether they should be "mainstreamed"—placed in regular classes, regardless of academic ability. In defense of special education, Dr. Boyce told me, "It is more humane to put kids on a non-competitive basis rather than subject them to failure on a day-to-day basis."

Psychologist Harold Dent, however, told me students in EMH programs run the risk of developing poor self-images and achieve only to the low levels expected of them. "There are very few students identified as EMH in whose case segregation is necessary," Dent said. "The long-range implication of segregation can be devastating to the child."

—Perry Portugal

Weekly Awards

The "Bobby Riggs" Degradation of Women Award to the Mattel Toy Corp., for their fast-moving Christmas item, the "Growing Up Skipper" doll. "Growing Up Skipper" is an ordinary female doll except for one unique feature: it grows one-quarter inch taller and develops breasts and a slimmer waist when its arm is turned.

The "Henry Luce" Self-Parody Award to Time magazine, for its headline over a story reporting on the crushing of an attempted "leftist" coup by Premier Jose Pinheiro de Azevedo's "moderate" government, in the Dec. 8 issue of Time. Time titled the Portugal piece "At Last, the Good Guys Seem to Have Won." In a political situation as extremely complex as Portugal's, it's reassuring to know that Time magazine is still around to help sort out the guys in the white hats from those in black.

The "P.T. Barnum" There's a Sucker Born Every Minute Award to the unknown flack for the catsup industry who planted the following item on the UPI wire in Chicago, from whence it found its way into the Dec. 18 Los Angeles Times. Under the headline "Catsup Sales Indicate Recession May be Over," the LA Times reported, "A major catsup manufacturer says rising sales of his product means the recession is over. The National Livestock and Meat Board here says the industry reportedly uses the 14-ounce bottle of America's favorite condiment as an economic barometer. The board said catsup sales to restaurants have soared, as customers for burgers, hot dogs and other restaurant meats increased." The Times report did not say what has happened to sales of other "restaurant meats" like steak and ribs, which might be an even better indication of whether the recession is ending or only just beginning.

Ex-CIA agent harassed

Former CIA officer Philip Agee charges the US Justice Department with harassing him and preventing his return to this country from England. Agee made the charges in a Dec. 11 letter released in the US through his attorney Melvin L. Wulf, Legal Director of the American Civil Liberties Union, and through Research Associates International, an LA-based research group.

Agee says the Department of Justice has refused to advise Wulf "whether the Department intends to prosecute me for writing *Inside the Company: CIA Diary* if and when I return to the US." By refusing to advise Agee's lawyer, Agee says he is forced to "decide whether to remain outside the US or to return and risk a long and costly trial of a political nature."

Agee's *CIA Diary* was based on his decade of work as a CIA spy skilled in political subversion in Ecuador (1960-63), Uruguay (1964-66) and Mexico (1967-70). (See review of Agee's book, *Guardian* 5/3/75.) Agee also protested the CIA involvement in Portugal and Angola in an open letter to the Portuguese people last August (see *Guardian* 8/23/75). The thrust of Agee's charges of CIA intervention in Portugal and Angola have been substantiated by a number of news articles in the *NY Times* and *Newsday* as well as in recent congressional hearings.

Agee's attorney Wulf told us in a phone interview that the aim of the Justice Department is to "keep Agee out of the country and possibly prevent him from influencing the congressional investigations of the CIA." Wulf also said, "The only action they could bring against Agee would be an espionage charge and that would be a fruitless prosecution." Justice Department spokesmen we talked with refused to comment on Agee's case.

The background for Agee's case is unique. All CIA employees sign a contract with their employer agreeing not to publish or divulge information about the CIA or use information gained in government service. But the government has been very selective in using these legal remedies.

CIA director William E. Colby has publicly threatened to prosecute Agee for his writings, but several other former CIA operatives—including Miles Copeland and Richard Harris Smith—have used agency information in books and articles without any punitive or retaliatory action by the CIA or the Justice Department. Copeland has published two books about the US intelligence community, *The Game of Nations* and *Without Cloak or Dagger*.

The CIA and the Justice Department are mum about their policy of permitting Copeland and Smith to publish while using legal devices to censor or suppress writers like Agee, Victor Marchetti and John Marks. Marchetti and Marks are the authors of *CIA and the Cult of Intelligence*, parts of which were censored by a federal court after the CIA claimed the information was too sensitive.

Agee claims the Attorney General may have an unusual motive for not advising him of the government's intent to prosecute: "If I return and he prosecutes me, he will need to show fairness by also prosecuting current and former CIA officials such as Richard Helms for criminal CIA operations."

Agee vowed to continue his work against the agency in exile: "Even without returning to the US I will continue to write and to speak on these, the real issues concerning the CIA. While working from abroad will be less effective than working from inside the US, I will be able to complete current projects free from injunction and, of course, avoid the waste a trial would cause."

—Rodney Larson/Arnie Spector

James Earl Ray interview Hints of federal plot in M.L. King killing

By Wayne Chastain, Jr.
Memphis, Dec. 18. (Pacific News Service)

The 1968 Memphis murder of Dr. Martin Luther King, Jr., was at least partially planned within the Justice Department or Dr. King's own camp, charged convicted slayer James Earl Ray in an exclusive interview with PNS.

"I got my moving orders to go to Memphis on March 28 [1968] in Birmingham, Alabama," Ray said at Tennessee State Prison in Nashville. "I was told to drive no more than three hours a day and not to arrive in Memphis before April 3. At that time those orders could only have come from either someone in King's camp or some high Justice Department official having access to information gained from wiretaps on King's telephones in Atlanta."

Dr. King did not reveal to the world until April 1—three days after Ray left Birmingham headed for Memphis—that he planned to return to Memphis April 3 to lead another protest march by striking sanitation workers there.

"By then [April 1]," Ray said, "I was already halfway to Memphis. I

can name a motel I stayed at near Columbus, Mississippi. The next day I drove north and stayed at the DeSoto Motel near the Mississippi-Tennessee line [only 10 miles from Memphis city limit] instead of going on to Memphis, because I was carrying out my orders to the letter."


The next day, Ray drove to Memphis. He registered at the Rebel Motel and spent the night of April 3 there. He claims that the next afternoon he met at a Memphis beer tavern with a man named Raoul who had given him his orders in Birmingham. Afterwards, Ray claims, a "federal agent of some kind" followed him from the tavern. At 6:01 that evening—April 4, 1968—Dr. King was gunned down by a sniper as he stood on the balcony of the Lorraine Motel in Memphis.

The FBI maintains, however, that Ray's itinerary was considerably different.

Instead of driving toward Memphis March 28, the FBI says Ray left Birmingham for Atlanta, Ga. Ray spent the next three days in his Atlanta rooming house, the FBI says, then left for Memphis April 1 after hearing on the radio that Dr. King was going there.

Ray arrived in Memphis April 3, the FBI says, checked into a rooming house April 4 and shot Dr. King from a back room window. Then, the FBI says, Ray eluded police and drove back to Atlanta the next day, where he abandoned his car and took a bus for Canada.

Ray now says: "They had to make up that trip to Atlanta between March 28 and April 1. The truth is



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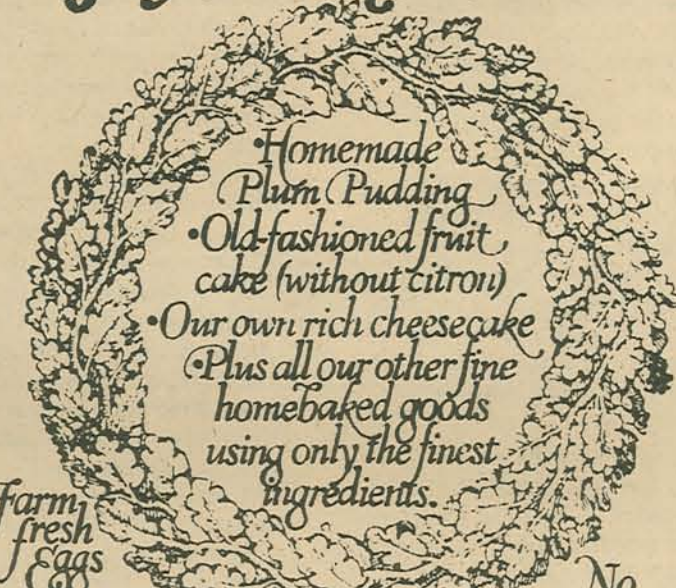
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'If I lose, I'm going to tell all—everything I know about people and events leading up to and after King's murder in Memphis.'

that I did not go back to Atlanta after buying the rifle in Birmingham on March 28. I did not even go back to Atlanta on the day after the assassination."

Ray has been reticent about where he went and with whom he dealt from the time King was killed until Ray was captured two months later at London's Heathrow Airport.

But Ray hinted to PNS that if he loses his remaining court appeals for a new trial, he will "tell all." "If I lose my appeal in Cincinnati [before the U.S. Sixth Circuit Court], then I'll go to the US Supreme Court in 1976. If I lose there, I'm going to tell all—everything I know about people and events leading up to and after King's murder in Memphis."

In the wake of revelations about dirty tactics used by the FBI and its late director J. Edgar Hoover against Dr. King, Attorney General Edward Levi has ordered a review of the FBI's investigation of the King murder.

Earlier charges by a retired FBI agent, Arthur Murtagh, had sparked Congressional and Justice Department interest in an alleged FBI smear campaign against King. Murtagh has testified recently before both House and Senate intelligence committees.

"My superiors—both in the Atlanta

bureau and Washington—washed out leads suggesting a right-wing conspiracy," Murtagh told PNS in a telephone interview from Constable, N.Y., where he is now a practicing attorney. "Had a more thorough investigation been conducted by the FBI, I believe links would have been established between the King assassination and the Kennedy murders—both those of JFK and RFK," Murtagh said.

In a letter to Robert I. Livingston, one of Ray's attorneys, Murtagh wrote: "The bureau was not administratively structured so as to permit intensive investigation of espionage activity from the right. All assumptions were made from the vantage point that the enemy was always on the left."

Murtagh told PNS he had worked many years in the Atlanta, Ga., bureau, where he headed a labyrinthian underground of black informers. "The intelligence I was receiving indicated there were no black subversives in Dr. King's entourage or the top leadership of the Southern Christian Leadership Conference," Murtagh said.

"The phantom-subversives, of course, created the *raison d'être* for Hoover's electronic surveillance of King, and provided Hoover with a reason for ordering the wiretaps after convincing the then

attorney-general, Robert F. Kennedy, that there was indeed a communist penetration of the top SCLC echelons."

Hoover consistently ignored Murtagh's intelligence reports, and several times FBI superiors questioned Murtagh in a manner suggesting that he change these reports to conform with Hoover's contentions.

"After Kennedy left office, and the imbroglio between Hoover and King over the investigation of the three slain civil rights workers in Mississippi [when Hoover called King the 'most notorious liar in the US'], Hoover ordered a beefed-up contingent of FBI agents to monitor every movement Dr. King made," Murtagh said.

"The surveillance of King after this incident was massive and complete," Murtagh said. "Dr. King could not wriggle his ears without the FBI knowing about it."

Thus, when Dr. King decided to return to Memphis April 3, the FBI would have learned of the decision as soon as Dr. King revealed it by word-of-mouth—in a hotel suite, or by telephone conversation.

Today, Ray is serving a 99-year sentence for Dr. King's murder. In March, 1969, less than a year after Dr. King was killed, Ray pleaded guilty—but in

equivocal language—to Dr. King's murder at a one-day trial in Memphis

Today, Ray contends he had no knowledge of a conspiracy to kill King when he went to Memphis April 3, 1968. He thought he was going to meet two other men and participate in a gun-and-dope smuggling operation.

"I was set up and sucked in," Ray argues. "I bought the rifle that was found on the sidewalk after Dr. King's murder, but I did not fire it at Dr. King, nor anyone else. In fact I was several blocks away from the scene when King was shot."

His attorneys have filed a massive brief, asking for a new trial, contending that the rifle and other items found on the sidewalk were part of a plot to frame Ray.

In the brief, James Lesar, another of Ray's attorneys, cites testimony of two persons—a Memphis law enforcement official and a New York ballistics expert—indicating the rifle was not the murder weapon and had been left on the sidewalk *before*, not after, Dr. King's murder.

The FBI ballistics expert consciously covered up the evidence that would have exonerated Ray as the triggerman by not conducting two crucial tests that would have conclusively proved the rifle was not the murder weapon, the brief argues.■



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Can a citizen's lawsuit make Berkeley enforce its own laws?

Conflict charges cloud future

By Bill Wallace

Can a lawsuit brought by private citizens make the city of Berkeley enforce its own laws? This is the latest question facing the much-criticized West Berkeley Industrial Park project, a multi-million dollar boondoggle mired down in legal hassles, community resistance and mismanagement almost since it began in 1967. Critics of the industrial park say Berkeley is violating its own Neighborhood Preservation Ordinance by demolishing structurally sound houses to clear the way for the project, and a number of them have gone to court with their complaint. The resulting legal action may take years to resolve, but in the meantime the park's opponents have succeeded in getting a court order barring the city from bulldozing 15 houses in the industrial park that were formerly scheduled for demolition.

The whole industrial park fiasco took a new turn in late November when representatives of both sides in the dispute began hurling conflict-of-interest charges at each other. Tarred with the conflict-of-interest brush so far: City Council member John Denton, City Attorney Donald McCullum and a private industrial combine which has long supported the project and contributed heavily to like-minded candidates for municipal offices. The conflict-of-interest issue promises to heat up even more next year when the state Attorney General may step in to investigate the situation.

The industrial park project has been hit with controversy several times this year. In July, Berkeley Mayor Warren Widener forced the city manager to issue demolition permits for the project against his will (see Guardian 5/12/75). More recently the Berkeley Redevelopment Agency (BRA), which supervises the project, has been charged with mismanagement and ineptitude by a CPA hired to audit BRA's finances (see Guardian 8/9/75).

'A real Watergate-type issue'

The latest series of moves in the wrangle began Aug. 3, when Hildur Kehoe and Lee Coe of the Oceanview Committee (OVC), a citizens group that opposes the project, were joined by Berkeley City Council members John Denton, Ilona Hancock and Ying Lee Kelley in filing suit against the city administration in an attempt to block demolitions in the project area.

David Mundstock, a former aide to Hancock who is acting as lawyer for the plaintiffs in the suit, told me: "We aren't trying to save substandard buildings. We are just trying to enforce the law. Many of these buildings are repairable—experts have examined them and said they could be repaired."

For example, he pointed out that San Francisco Victoriana, a woodworking group in SF, examined the 15 buildings specifically named in the OVC suit, and found eight of them sound enough to be repaired. The Berkeley Architectural Heritage Society has also checked the buildings out, and in a Sept. 5 letter to the State Court of Appeals (the body which is currently hearing the OVC suit), recommended that the Court of Appeals "review the case closely before allowing further demolitions."

"The real question in this case is whether Berkeley city officials can bypass an initiative ordinance enacted by a majority of the residents of this city," Mundstock told me. "It's a real Watergate-type issue: can public servants get away with breaking the law?"

The ordinance in question—the Neighborhood Preservation Ordinance (NPO)—is an initiative measure passed by Berkeley voters in 1973. The ordinance plainly states that no demolitions shall be allowed in the city unless they are authorized by the Berkeley Board of Adjustments. But the NPO is already in a shambles: although the Board of Adjustments is specified as the sole body capable of issuing demolition permits, Donald McCullum, Berkeley's city attorney, ruled in 1973 that the city's Housing Advisory and Appeals Board, and not the Board of Adjustments, would authorize demolitions.

So what we have here," Mundstock said, "is a 'standard' illegal procedure that has been substituted for the legal procedure clearly spelled out in the NPO. But on the houses in the industrial park, even the 'standard' illegal procedure has been ignored."

The city contends that the Berkeley Redevelop-

ment Agency is not bound by the Neighborhood Preservation Ordinance at all. According to arguments filed in Alameda County Superior Court by the city on Aug. 21, "the city's actions within the project area are controlled and guided by the California Community Redevelopment Law (Health and Safety Code sections 33000, *et seq.*) and they are bound to carry out the provisions of the plan adopted in 1967 under the authority of and pursuant to the California Community Development law."

According to the city, application of NPO would change the West Berkeley Industrial Park plan without officially amending it; therefore, enforcing NPO would violate the Community Redevelopment Law. The plan clearly says there will be no housing in the park, so the houses must be demolished.

Mundstock says this argument is a red herring:



Condemned home waits for the bulldozers

"No place in the industrial park plan does it say that the houses have to be demolished. It just says there won't be any housing in the industrial park—the houses could easily be moved."

In its Aug. 21 filing, the city counters with the legal argument that the houses scheduled for demolition aren't occupied, so the NPO doesn't really apply to them. Mundstock points out in reply that the NPO says nothing about houses being occupied or unoccupied—merely that all demolitions must be approved by the Board of Adjustments, and the Board is the only city body with any authority to issue demolition permits.

The city counters again by claiming the houses are "hazardous," since the industrial park area is by definition "blighted," according to the park plan.

Mundstock says this argument is hogwash: "Whether any of these buildings are hazardous or not is a question of fact, not a question of definition. The city can't just say an area is 'hazardous,' and claim its own definition proves the fact. If this were the case, then a prosecuting attorney could say that a suspect in a criminal case is guilty by definition, and ask for judgment without trial on that basis."

Demolishing a 'public nuisance'?

The city claims NPO doesn't apply in the industrial park project for two other reasons: (1) the buildings are a public nuisance, hence, they should be demolished; and (2) NPO says demolished residential buildings must be replaced with an equal number of new residences (which, again, would violate the industrial park plan). Mundstock disputes both of these arguments. "The public nuisance has to be demonstrated, and I don't think

of Berkeley's industrial park

that it can be on some of these houses. Furthermore, even if the buildings are a public nuisance, they can't be demolished without going through the NPO procedure." As for replacing demolished buildings: "If they aren't torn down, they don't have to be replaced."

"They jump from argument to argument in order to justify the illegal procedures they are using in tearing these houses down," Mundstock told me. "They're piling it on thick in hopes that the average dumb judge will be confused and accept their reasoning."

(For over a week, I repeatedly tried to contact Berkeley City Attorney Donald McCullum and Lois Johnson, his deputy attorney who is doing most of the legal work on the city's side of the lawsuit, for comment on the case, but I was unable to reach either of them.)

In late November, a new phase of the brouhaha



'They're piling it on thick in hopes that the average dumb judge will accept their reasoning.'

opened up when each side of the dispute began to charge the other with pervasive conflict of interest. First, the Berkeley-Albany Industries Association, a group of West Berkeley industrialists who support the industrial park, charged City Council member John Denton with a conflict of interest, since he is a lawyer of record (with Mundstock) for the OVC in its lawsuit against the city.

Conflicts of interest?

On Nov. 25, David Reichert, the association's president, wrote state Attorney General Evelle Younger and asked him to rule on the possible conflict of interest. Reichert says Denton is privy to inside information about the city's legal moves in his role as a member of the council, and his position as lawyer for OVC clearly conflicts with his participating in council discussion of the suit.

Denton snorts at the association's charge: "Frankly, I think it's just a lot of BS." He notes that he is receiving no legal fees for his assistance in the OVC suit, and he stands to make no personal financial gain from the action one way or the other. In addition, he says he has never participated in any council legal discussion about the lawsuit.

"If they've talked about the suit, I guess I wasn't invited," he told me.

"You have to look at who's making these charges if you want to evaluate them properly," Denton told me. His point is well taken: Reichert is an employee of Upright Scaffolds, an industrial firm owned by former Berkeley Mayor Wallace Johnson, and the industrial park project was Johnson's brainchild from the start. More: the Berkeley-Albany Industries Association and the Berkeley Progress Fund, a mysterious outfit believed to be a Wallace Johnson front group for businessmen and corporate heavies who want to give political contributions anonymously, have both contributed heavily to politicians who support the park plan and oppose the Ocean View Committee.

Denton has asked the Attorney General to investigate the conflict of interest question in the industrial park from a slightly different angle. In a motion submitted to the Council on Dec. 9, he requests that Younger specifically rule:

Is it a conflict of interest for an industry receiving subsidized land (as some members of the Berkeley-Albany Industrial Association are) to make a campaign contribution to a councilmember?

Is it a conflict of interest for a councilmember who is a lawyer to defend demonstrators arrested in the course of a demonstration against the unlawful demolition of housing in the West Berkeley Industrial Park? (Denton is defending several OVC members arrested on just this charge).

Is it a conflict of interest for city councilmembers to be plaintiffs in a lawsuit to require the city administration to observe city ordinances (such as the NPO)?

The essential problem remains

One other question Denton has asked the Attorney General: Is it a conflict of interest for Berkeley's City Attorney to be the attorney for the Berkeley Redevelopment Agency? This is a particularly interesting question since Donald McCullum has been BRA's lawyer since 1971, peddling legal advice to the agency for \$40 an hour as a sideline to his full-time job as head of Berkeley's legal department. McCullum's role as BRA's legal advisor puts him in the peculiar position of telling the agency it can violate city law (the NPO) at the same time he is supposed to be defending city law as city attorney.

The contradiction has not escaped the attention of Berkeley's city council. On Oct. 14, the council belatedly ordered McCullum to divest himself of all outside interests by January 4, 1976, despite the heated opposition of City Manager John Taylor.

Although I wasn't able to contact McCullum for his response to Denton's charge, he has gone on record as saying he doesn't see any conflict in his part-time job as BRA's legal eagle. When the issue first came up last spring, McCullum told the city council: "The BRA is like the child and the City Council is like the father." According to McCullum, the city's interests are in tune with BRA's interests, so there is no conflict.

Be that as it may, the flap over conflict of interest and the legal hassle over demolitions don't really deal with the essential problem of the West Berkeley Industrial Park: namely, what can be done about a project that removes much-needed housing from the Berkeley housing market, takes land off the public tax rolls, doesn't attract new industry to the city in the first place and that almost no one wants any more?

In an attempt to deal with just these problems, the Ocean View Committee Dec. 13 began to circulate petitions to put two initiatives on the June primary ballot next year. One of them would amend the industrial park plan to allow housing and small businesses; require the city to rehabilitate what housing remains in the park area—including the 15 houses named in the OVC suit—and create a project area group to oversee the development of the park project. The other would abolish the Berkeley Redevelopment Agency and put redevelopment back in the hands of the city council. If OVC is able to get the initiatives on the ballot and the two measures pass, it will put an end to nearly eight years of guerrilla warfare between West Berkeley and the city council and bring a measure of belated peace to the battle-scarred West Berkeley Industrial Park. ■

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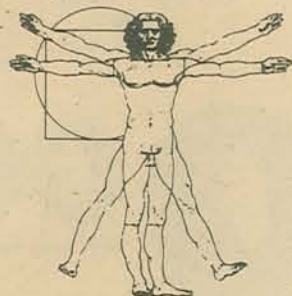
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Inside the smoke-filled Senator Hotel

Purging a liberal leader from

By Burton H. Wolfe

Scene: The Senator Hotel, Sacramento, Sat., Dec. 13, 1975.

Joel Holsinger, legislative aide of Congressman Leo Ryan, and Bert Coffey, assistant to Congressman George Miller, Jr., have prepared an amendment to the California Democratic Party's bylaws. Ostensibly the amendment has been arranged to give the party's executive committee a way to remove officers before their terms expire. But Holsinger and Coffey have admitted to all their colleagues that the proposed amendment is a means to get rid of the man they once supported for northern chairman of the party, Oakland businessman Robert A. D. Schwartz.

Coffey and other legislative assistants who act as power brokers in the party supported Schwartz up to the time he won election on Jan. 26, 1975. Soon afterward they found Schwartz would not allow them to dominate job appointments, and that Schwartz was determined to wrest control of the party from all-white legislative aides, cow county officials and wealthy businessmen, and deliver it back to the people, with greater representation for blacks and central city dwellers of all races. Threatened with loss of their domination, the power brokers organized a campaign to sabotage Schwartz, highlighted by inducing wealthy donors to cut off contributions to the party as long as Schwartz remains in office.

Having been unable to force Schwartz out through such methods—in fact, having made his minority group supporters even more determined to thwart removal of their champion—the white power brokers have now arranged the bylaws amendment as their final ploy. The Democratic Party's state chairman, Los Angeles lawyer Charles T. Manatt, has abetted the ploy by calling an alleged "statewide" executive committee meeting on a weekend when southern California committee members are engaged in four other important meetings and half the northern California members are equally busy.

Consequently, 51 of 200 members on the party's executive committee are to determine a bylaws change directed at Schwartz.

Supporters of Coffey and Holsinger have photocopied a Bay Guardian article—"Money vs. Minorities in Local Democratic Party" [see Guardian 12/12/75]—that explains what the move to oust Schwartz is really all about. By distributing photocopies to the committee members, the Coffey-Holsinger forces hope to convince them Schwartz is disrupting party harmony by accusations in the article that the party's white power structure is dictatorial and probably racist. But Schwartz and his attorney, Benjamin Kaplan of San Francisco, have arrived with a bundle of Dec. 12 Guardians that they distribute proudly. The committee members discard the Coffey-Holsinger photocopies and read the Guardian article in its original form instead.

'Party harmonizer' opens meeting

Former State Senator Virgil O'Sullivan, one of the leading rural county representatives on the executive committee, sits down to read the Guardian article and immediately expresses shock and dismay.

"Oh, God!" O'Sullivan exclaims. "How long can this kind of thing keep going on?"

O'Sullivan leaves his seat and walks out of the meeting, not to return.

Several women appearing at the meeting to cast proxy votes against Schwartz on instructions from executive committee members, are startled by what they read in the Guardian. They want to change their votes to support Schwartz, but are informed by party officials they must vote as directed by the committee members they represent.

Manatt then gavel the meeting to order. "Chuck" Manatt, as most party members call him, is a smooth-faced, smooth-voiced lawyer who could just as easily be a disc jockey as a politician. His voice is deep and rich, his speech delivery flawless. Spontaneous wit pops into his comments with the frequency of commercials on mass culture radio stations. Eyes glistening with self-appreciation behind horn-rimmed spectacles, Manatt savors each of his own witticisms, as do the opulent white party members who love him so dearly.

Good young Chuck Manatt, the party harmonizer, wafting away disputes with jokes, minimizing

crises with chuckle-splattered banter, gliding through social problems with a smiling face and a storehouse of puns.

Much in the mellow mood of a master of ceremonies introducing a comedy hour, Chuck Manatt gavel the meeting to order and explains that the executive committee members are gathered to vote on two proposals: (1) A bylaws amendment changing a party executive officer's term from an immovable two years to "two years or until a successor is elected." (2) A tactic that will enable the Coffey-Holsinger forces, once they have used proposal (1) to remove Schwartz from office, to refer the bylaws change to the party's 1200-member state central committee for reversal or adoption of a more acceptable version.

Manatt then calls on Joel Holsinger to explain the proposed bylaws amendment.

Holsinger is a somber, middle-aged man who wears dull suits and ties that complement his personality. His eyes and hair are gray. His antiseptic, metal-rimmed spectacles lend an austerity to his appearance. His jowls sag and his lips are curled downward at the ends, making him look like he is perpetually scowling.

'Opulent white lawyers' vs. blacks

Holsinger's address to the committee is brief and leaves no doubt about his tactics. He explains that the purpose of the bylaws amendment he and Bert Coffey have arranged is "to rescind the election" of Bob Schwartz. Once that is accomplished, the party's central committee can change the bylaws back to what they were before so that future officers are assured full terms.

Coffey is determined to have committee members believe that the purpose of this tactic is to preserve harmony among all classes and cults in the party. He is aggravated by charges that he, Holsinger and other party power brokers are trying to remove Schwartz solely because Schwartz is demanding more minority group representation in the party's upper echelon and the end of its domination by rich white contributors and their allies, the legislative aides.

As speakers debate the bylaws change, a dramatic flaw in Coffey's defense arises. All the speakers urging a temporary change in the bylaws to get rid of Schwartz are opulent white lawyers and legislative aides. All the speakers opposing the bylaws change and ouster of Schwartz are blacks.

Clarence Davis, a black attorney from Oakland, commands the floor to explain why he thinks chairman Manatt has called the bylaws change meeting illegally. He says that the election code passed by the California Legislature makes party officers' two-year terms compulsory and unchangeable. If there is to be a change, it must be deferred to the State Legislature.

Though Davis's style of criticism relies on legalities and subtle insinuation rather than direct attack, he somehow makes everyone in the room realize he thinks today's meeting is a waste of time that should be spent on society's crucial problems. Asking the committee members to think about the amount of time Joel Holsinger and other party power brokers have spent trying to get rid of Schwartz (six months), Davis proclaims: "We cannot afford to have another meeting dealing with Bob Schwartz. We need to be about the party's business, pulling the party together."

On all grounds Davis opposes changing the bylaws.

Bob Schwartz interrupts the debate briefly to ask chairman Manatt for a ruling on the legality of this meeting. After all, if the bylaws are to be changed, the whole executive committee is supposed to decide. But Schwartz points out that no southern California members are in the room, and only half the northern California members are present. Consequently, what amounts to a small northern section caucus is proposing to amend the bylaws of the entire California Democratic Party to get rid of Schwartz, who was elected by the full 1200-member central committee.

Manatt, having listened politely, replies: "I would rule the meeting is in order."

The white lawyers and aides opposing Schwartz stand up to say a change in the bylaws is in order, and that is all they say. The blacks supporting Schwartz offer only mild protests until their final speaker, Clara Provost, co-chair of an East Bay senatorial district, arises to deliver an eloquent rebuke of the Coffey-Holsinger forces.

the local Democratic Party



Robert A. D. Schwartz, northern section chairman of the California Democratic Party.

'You're playing what you call cat and mouse. You take my cookies, I take your cup. You're just like children.'

"I would like to know," she implores, "if we are gonna go through this show... for years to come, every time someone is elected we change the bylaws and get rid of that man. Now, I may get to be elected next time, and I know the things I'm going to want are going to be different from what you guys want, and [after] the election you're going to take me out of office."

"You know, you're playing what you call cat and mouse. You take my cookies, I take your cup. You're just like children. You're not mature at all. You can't stand someone different from you... especially Holsinger. I don't believe you [Holsinger and his allies] do believe in law at all."

"But you are way funny today. [Laughter in the room.] I just don't think it's fair to make a rule every time you don't like what somebody's saying or you don't like what the person's doing in office. You just can't do that. You'd be changing every day."

As Manatt requests that someone call for the question, several committee members protest against a vote being taken on the grounds there is no quorum present. Holsinger stands up and says no specific quorum is required in the party's bylaws: It's whoever shows up for a meeting."

Forty-five members and half-a-dozen proxies attend today's meeting, but only 46 out of the possible 51 votes are cast. The vote is 35-11 in favor of amending the party's bylaws temporarily to get rid of Bob Schwartz. Another vote is taken on referring the bylaws amendment back to the full central committee in February 1976; this vote is unanimous in favor.

A 'passionate rebuttal'

Meanwhile, a meeting for a vote on the removal of Schwartz from office is scheduled for Jan. 24 in Sacramento. (Coffey and Holsinger are trying to move northern section Democratic Party headquarters out of the Bay Area to Sacramento.)

All that having been arranged by Coffey and Holsinger, and passed by a small northern caucus faction of the party, the business of the meeting is over. But Coffey-Holsinger forces, disturbed by the story published in the Bay Guardian, have arranged for a colleague to deliver a passionate rebuttal for the record.

The individual they have chosen for the job is Hans Schiller, a German-Jewish refugee who fought with underground resistance groups against the Nazis. Schiller, now a resident of Mill Valley and an officer in the California Democratic Council, has developed a reputation for being the state Democratic Party's "house intellectual." Chairman Manatt has appointed him director of the party's platform commission, which is drafting reform proposals for possible adoption by the National Democratic Party. But attorney Ben Kaplan, a younger Jewish party intellectual, is unimpressed

by Schiller. Kaplan applies one of his favorite quotes from Thurman Arnold to Schiller; it refers to liberals who dance around so much they wind up on the other side.

Holding a copy of the Bay Guardian in his hands, Schiller turns to Schwartz and tells him that his "aims are correct" but his "attitude" is wrong. Schwartz, Schiller pontificates, cannot lead the party while "raising charges in the press."

Speaking emotionally into a microphone, Schiller declares: "You cannot force people to take leadership when you tell them first that there might be a lack of sensitivity, that they might be anti-Semitic, that they might be racist, that they are being manipulated."

"Whether the party is... good or bad is not the issue. That's the way the party is at the present time, and the way to change it is by changing it, but not by asking people to work with you after you make those particular charges. And in all sincerity, Bob, I'm asking you, for your sake, for the sake of this party, if it is to mean anything at all, earn the respect of everyone in this room and everyone else by saying, 'I'm going to work with you for the things I believe in, but I shall resign the one post that you try to deny me,' for reasons unbeknownst perhaps."

"But don't prolong it. If you do prolong it, then those who are very close to you can no longer go with you."

A black committee member greets Schiller's speech with a demand to Manatt for "frank answers" to questions of what the Democratic Party is going to do about "inequities that exist," what the executive committee is trying to do, in what direction the committee is taking the party. Manatt, peering through his spectacles at Oakland Tribune political editor Bill Martin, the only daily newspaper reporter covering the meeting, prefaces his reply with this comment:

"Now we of course get into the part that Mr. Montgomery enjoys much more because it gives him better copy."

Several committee members chuckle because they realize Manatt thinks Martin is Ed Montgomery of the SF Examiner. Montgomery retired several months ago.

A smug speech's angry response

Then Manatt delivers one of the typical speeches that have characterized his first year as state party chairman:

"I think it's very important you understand that we have affirmative action, it's very important you understand we have a party reform proposal going before the Legislature now..."

"We need your support and that of all of our members of the party to fully reform and fully set up the type of structure that I know you and Bob and Hans and I, and I imagine all of us here, truly believe in."

"So, in answer to your question, in part what are we trying to do, we're trying to bring the party into line with the 1970s. We're trying to bring the party structure in line so we have full one-man, one-vote opportunity. We're trying to completely reform the structural part of the party which in turn gives us the mechanism to do the rest of the work that we need to do in the future."

No applause greets this speech from Manatt. The black members look sick. The white power brokers look smug.

Bob Schwartz is angry. An unusual emotion for him. He is a softspoken, gentle man. Turmoil, violence and even anger ordinarily upset him, and he likes to maintain a subdued response to hostility. But today he explodes, raising his voice and pounding a table:

"I have never made accusations of racism to the party. I have never made accusations of anti-Semitism to the party. And I have said, and I said to the person who interviewed me [Burton Wolfe for the Bay Guardian] that one of the problems occurred in the way I was elected, that in fact it was a giving in or using of a bad mechanism to have legislative aides power brokering and telephoning on state time and going out into the community to solicit votes for any candidate."

[Legislative aides such as Holsinger are paid with public tax money to assist congressmen and state legislators, but frequently channel their paid

continued page 27

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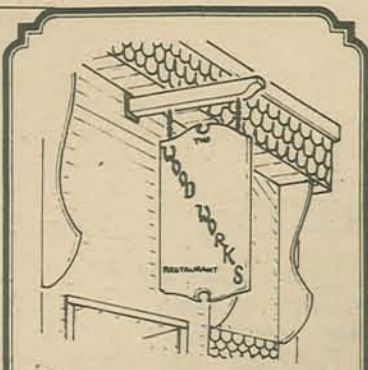
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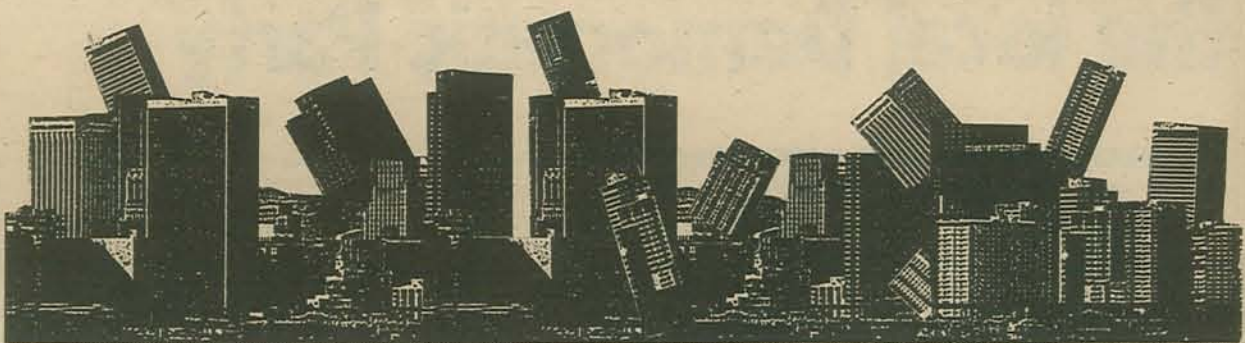
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The big earthquake rift:

The Chron's Moore vs.



To the editor:

Burton H. Wolfe, in his review of my Chronicle articles on earthquakes [see "Finding faults in the Chron's big quake story," Guardian 12/5/75], is full of shit. Items:

The big lie: Wolfe said the Chronicle waited three and one half years to publish, in my story, the findings of a federal report on quake hazards in the Bay Area. Reality: Science writer David Perlman wrote a lengthy article on the report on April 20, 1973.

The big lie: "Steinbrugge and Degenkolb are the only structural engineers mentioned in the Chronicle's story." Reality: Structural engineer John Blume is also quoted by name, and I reported my information was based on "scores of interviews with geologists, engineers, government planners and other authorities."

The big lie: Wolfe said Louis Pakiser, former director of the National Center for Earthquake Research, tried to make the point that "dense or highrise construction in an active fault zone like in and around SF is too much of a risk." Reality: I interviewed Pakiser, and he said no such thing. In fact, he declined to discuss the risks to highrises because, as he claimed, "I don't know enough about the situation in downtown San Francisco."

Further horseshit: Wolfe noted that I failed to repeat an account from a 1967 Chronicle story in which an engineer was quoted as saying that most highrises that collapsed in Caracas in the 1967 quake there were of "modern earthquake resistive types... of the same types constructed in SF in recent years." Further reality: the reason I didn't repeat that quote is that the source for it, along with other structural engineers here, has since told me the Caracas highrises were not of the same construction as most of San Francisco's.

The big lie: Wolfe said the prevailing view among structural engineers, including that expressed in the 1972 federal report, does not have the Golden Gate Bridge making it through a great quake without structural collapse. Reality: the two engineers Wolfe singled out (and Wolfe is mistakenly convinced these are the only such sources I talked to) told me the span probably would weather a big quake structurally intact. The federal report, contrary to Wolfe's juggling with excerpts from it, said the same thing. I included an important disclaimer in my story that at least one structural engineer said he "would feel a lot better about the Golden Gate if we had experience, which we don't, of how this sort of bridge has gone through a big quake." And I reported the bridge was a possible "hazard."

Further horseshit: Wolfe implies I did not check out the danger of fire resistive enclosures shattering around elevators and stairs in highrises. Reality: I interviewed structural engineers and city fire, building and emergency planning officials on this very topic—and they all claimed the risk had been reduced substantially since the federal report, which mentioned it, was issued three and one half years ago.

The big, big lie: Wolfe said I "reached the opposite of that conclusion" that a quake here would be the greatest of disasters and that I omitted "most of the crucial, alarming material on the expected effects of a major quake." Reality: Wolfe apparently does not know how to read very well or he would have noted that the thrust of my stories, as stated in the beginning of the first one, is that there are many "startling vulnerabilities, prescriptions for earthquake disaster, that dot the Bay Area" and that "the awesome, repeated lessons of nature have not been widely learned here in earthquake country." I wrote about the risk of dam collapses that could claim more than 100,000 lives, I named (after traveling up and down the East Bay) schools, hospitals, water lines and other structures that could be ruptured horribly because they sit atop the Hayward fault trace... freeways poised to collapse... a Mexican-American community threatened by flimsy Leslie Salt Co. dikes... How much more crucial and alarming could this material have been, Wolfe, you myopic son of a bitch.

I will be amazed if you have the courage and integrity to run this letter in full.

William Moore
SF Chronicle
San Francisco

Burton Wolfe replies:

To the distress of the Chronicle's management and editorial staff, I have attacked them at various intervals in the last 15 years, first in The Californian and then in the Bay Guardian, for the commission of numerous journalistic sins. Distorting news, Censoring columnists. Twisting facts to suit the publisher and the big business interests he represents. Writing editorials based on elitist views or conceived in ignorance.

Usually, the silence from Chronicle personnel indicated to me that they were reacting by walking over to the Galley-in-the-Alley, downing a few martinis and then returning to the job of prostituting themselves for publisher Charles de Young Thieriot and the big business corporations for which he flacks. Until angry Bill Moore wrote the above letter, I had only one indication that I hit where it hurt: former executive editor Scott Newhall confessed that he kept a file of subscription cancellations he received because of material I published revealing how the Chronicle censored Drew Pearson's syndicated column to eliminate anything unfavorable to business and political associates of Thieriot, especially Richard Nixon.

Now Moore, who at least appears to have a conscience, breaks the silence barrier.

So, I'll grab the opportunity to see if I can make something useful of it. Perhaps it will at least lead to a clearer understanding of the treacherous nature of reporting complex, controversial subjects, especially the location of San Francisco in one of the world's major active earthquake zones, and what that means to the people who live here in terms of the manmade structures which envelop them.

Looking inside myself and finding that I am indeed full of shit, and lucky to be so instead of half full from a deprived diet or empty from starvation, I take up the so-called "big lies."

According to Moore, I lie when I say the Chronicle waited 3½ years to publish in his story the findings of the earthquake report published in July 1972 by the President's Office of Emergency Preparedness (OEP). But I don't say that. I say Moore's story is the first attempt at a "major account" of the report (reread my words) in the dailies, and it amounts not to a bonafide account, but an "obfuscation." To make it clearer to Moore in the event he does not know what obfuscation means, I will rephrase. Though Moore and Perlman have written around the subject, neither they nor anyone else at the Chronicle—or at their monopoly partner the Examiner either—has yet reported fully and accurately the findings in the study published by the OEP.

Looking back at David Perlman's story on page four of the Chronicle of April 20, 1973, I reply as follows to Moore's "reality": Perlman's article would appear "lengthy" to Archie the Cockroach, but not to any full-sized human being. Nor would I characterize it as an "article on the [OEP] report." Rather, I would characterize it as an article on 1% of the report.

There is a newspaper, one and only one newspaper, where you can find a thorough account of the most important earthquake report ever pub-

the Guardian's Wolfe



lished in the US. It's in the Bay Guardian of Jan. 31, 1973, under the front-page headline: "Earthquake! New Federal Report Warns Bay Area Quake Will Kill 10,000 in 'One of the Greatest Disasters Ever Experienced in the US.'"

By January 1973 the press was already six months behind the OEP's July 1972 publication date as the result of a deliberate attempt by the federal government to suppress the report; and I explained that when I gave the date in my story, whereas Perlman and Moore hid it from their readers. If it had not been for the Bay Guardian, the report still would not be a matter of public knowledge. The Chronicle was forced to deal with it (but did not deal with it) because the Bay Guardian made its staff look foolish: a little bi-weekly paper scooping a daily on the major earthquake story of the decade.

If the biggest daily in SF were the New York Times, credit nevertheless would have been given to the Bay Guardian for breaking the story. The Guardian's breaking the story was not mentioned by Perlman because it is a policy of the Chronicle never to credit the Guardian or even to mention its name except when it is unavoidable: for example, in naming it as a litigant in a lawsuit.

This policy, which defies normal journalistic standards for attributions to sources and credits, emanates from the juvenile nature of the men and women who make up the Chronicle's editorial staff from top to bottom. It is essential for their survival that they be permitted to think of themselves, unmolested by anyone who would expose what a fraud they are, as sophisticated, worldly, intellectual and above all the great liberals of the journalistic west. In truth, they are the most provincial people to be found on any big city daily in the country, and they are rigidly stifled by reactionary editorial policies that convert them into little more than flacks for the big business corporations which rule SF.

'Caught with their pants down'

You can readily understand that when journalists from a rival paper reveal their hypocrisy—not by name-calling, but through the more devastating means of documented stories—the Chronicle staffers, stripped of their superficial cover, become enraged from shame and humiliation. They react like little boys who feel they have something to hide and are caught with their pants down. "You say nasty things about us so nyaahh, nyaahh, we're not gonna mention you in our paper."

Two examples of Chronicle staffer puerility will suffice to document this criticism.

Example one: Merrill Shindler, participant in a Half-Moon Bay Halloween pumpkin pie eating contest, wins second place. Harry Jupiter, covering the event for the Chronicle, begins to interview Shindler. Jupiter writes down Shindler's name, then asks him where he works. Shindler replies: "Bay Guardian." Jupiter says, "Oh, Bay Guardian—ha, ha," and walks away. In the next day's Chronicle, Jupiter reports names of the first and third-place pie contest winners, and where they work. Second-place winner Shindler's name is given, but there is no mention of where he works.

Example two: after a book titled *Free and Easy* becomes a Bay Area best-seller (though you can bet you will never see it

listed that way in the Chronicle), book editor Bill Hogan decides he had better give it at least a paragraph in his Chronicle column. In reviewing any other book, including self-published books, Hogan always gives the names of the author or authors and the publisher. It's doubtful he has broken this policy in a decade of daily columns. He breaks it this time and leaves out the names because the publisher is you-know-who and the authors are writers for you-do-de-do-know-who-oo-oo, and "nyaahh, nyaahh, we aren't gonna mention your name in our newspaper."

Moving on to Moore's "big lie" number two, he complains about my complaint that he buttressed an attribution to "the consensus among many structural engineers" with only two names. He then adds a third name that I did not see in his story, either because I'm "myopic" as he says or because the Chronicle changes stories at times from edition to edition, cutting material from one to make room for another that provides up-to-the-minute news. No matter. Three do not make "many" or a "consensus" any more than two.

'They are stifled by reactionary editorial policies that convert them into little more than flacks for the big business corporations which rule SF.'

Nor does Moore's complaint speak to my complaint: he reported that "the consensus among many structural engineers is that most of the highrises in downtown San Francisco would remain structurally intact..." without providing the reader with names or facts to document such an extravagant prediction for the result of a major earthquake. Far more unforgivable than that, Moore failed to inform his readers that there is no evidence to support such a prediction, while there is evidence to report the opposite.

For purposes of predicting what may happen to SF highrise buildings in a major quake, only two experiences are relevant: that of Caracas in 1967 and San Fernando in 1971. These two are relevant because they occurred in the same fault belt occupied by SF in a time after highrises had been constructed. Other quakes are irrelevant because they occurred too long ago, in a different belt or in dissimilar conditions.

In the Caracas quake of 1967, 90 high-rise buildings collapsed with a death rate of 40 per building. SF structural engineer Henry J. Degenkolb conducted a first-hand study of the Caracas disaster and reported geological conditions were similar to those in SF and the buildings which pancaked were of the same alleged "earthquake-resistant" design as those recently constructed in SF. He was quoted that way in guess what newspaper. Right. The Chronicle.

In the San Fernando earthquake of 1971, 50 of the 58 deaths resulted from major damage to and/or collapse of hospital buildings built off the San Andreas Fault and described by structural engineers as "superior" in earthquake-resistant design. By contrast, an old nursing home with no earthquake-resistant buttresses, and built right on top of the San Andreas Fault, came through the quake with just slight damage and no deaths or injuries. Why? Structural engineers reported it was

because the old nursing home was a one-story structure, the kind of building most likely to survive a big quake, while the new hospitals that collapsed or wound up severely damaged were all multi-story buildings.

These are facts. All predictions about SF highrises surviving quakes as big as those in Caracas and San Fernando are based on speculation and theory. There has never been any experience, there has never been any test of any kind, on which a structural engineer can base an opinion that a building as massive as the Bank of America World Center or the Transamerica pyramid will survive an earthquake the size of that which hit here in 1906 or bigger. (The 1964 Alaska quake was bigger and we are situated in the same active fault zone.)

In other words, Bill Moore, like so many other Chronicle reporters day after day throughout the year, failed to do his homework. If you are going to report on a touchy, controversial topic involving life-and-death matters, it is your solemn duty to be familiar with all available evidence and to show it to your readers.

especially when it so radically contradicts predictions being made by alleged "experts." When you fail in this duty, you fail your public and you fail to sustain your own professional credibility and dignity.

Moving on to "big lie" number three, Moore says it's a "big lie" because Pakiser did not tell him what Pakiser told me. When I'm ready to turn myself into an idiot, I will be sure to use Bill Moore's principles for reasoning as my guide.

Never mind; here's the point to be made: when a competent journalist tackles a big, tangled, controversial subject, the first step he takes is to go to the library and read some articles and books so that he is armed with background material and interview sources cannot fool him. Had Moore done his homework, he would have discovered that Louis Pakiser was once flailing away at the Bay Area business establishment for building too high, too densely and too indiscriminately in an area crisscrossed by active faults (the San Andreas is a series of faults, not one fault, and faults are known to trigger each other) and therefore enormously dangerous. I know because I quoted Pakiser that way in several national magazine articles; one of them has been reprinted in an encyclopedia and state government reports.

As time passed, Pakiser backed down and finally transferred away from the Bay Area. I can only speculate. But I will say this much for certain: few geologists know as much about the situation in downtown SF as Louis Pakiser.

Wading into "further horseshit" number one (which means "further" should not appear here), I respond to Moore by advising him he should have asked Henry Degenkolb, who is in SF and available for questioning by Moore but not me because he won't talk to me any more, why he has changed his position since 1967. In 1967

Degenkolb traveled to Caracas, looked at the highrises and said they were the same as or similar to SF's. Since most vestiges of the 90 buildings that collapsed were removed shortly after the quake, on what did Degenkolb change his opinion?

Why doesn't Moore ask Degenkolb how he makes his living? Moore might then find out that Degenkolb now makes money from the Manhattanization of SF, which means construction of highrises. For example, he got the engineering contract for expansion of the Sutter-Stockton garage, an expansion necessitated by the creation of a taller, denser centralized business district in downtown SF that keeps pulling more and more people and automobiles into this one area of the city. I don't necessarily draw any conclusion. I only point out that a conscientious reporter must provide his readers with such information.

'Name your source'

Further, what "other structural engineers" is Moore talking about? I don't know any others from this area who studied the Caracas disaster. Name them and tell us what they say.

Same comment for "big lie" number four. I defy Moore to name a single structural engineer who says the Golden Gate Bridge will stand in a quake of 8.3 (Richter Scale) or bigger emanating from the SF section of the San Andreas Fault. You name that engineer, Moore. Give us a direct quote from him and make him provide the basis for such a conclusion. That I'd like to see.

Slipping into "further horseshit" number two, I would have Moore identify the buildings in which "the risk had been reduced substantially." At the end of last year, I interviewed Superintendent of Building Inspection Al Goldberg. He told me only six of the 900 highrises in SF have been modified to reduce the fire risk (named in the Bay Guardian of Dec. 14, 1974). He said that necessary modifications for most would be too expensive; the buildings would have to be torn down.

So, there you are, Moore. I have named my source and given a specific figure. Now you name your source and your figures. Or do you expect readers to accept what you say when you keep on talking about anonymous engineers? Haven't you read the polls showing the majority of the people no longer trust what they read in daily newspapers? No intelligent human being will accept what you write without documentation.

At last we come to the "big, big lie," a category reserved for personal self-assessment of Moore's work. Let those who have waded this far through the horseshit read my account of the earthquake report in the Jan. 31, 1973, edition of the Bay Guardian; then read Moore's Thanksgiving Day 1975 Chronicle story; and write to us telling us what conclusion you reach. I know what mine is: Moore did a better job than Perlman, but he needs to learn a vast amount more about earthquake science before he tackles the subject.

One last word to Moore and to all other Chronicle reporters: when you cover a story, keep in mind you owe your allegiance not primarily to publisher Thieriot and the big business interests he represents, but to the unfortunate, misinformed people whose opinions are still being shaped by what they read in the Chronicle. ■

New Year's Eve extravaganzas

By Angelina DeWitt

Didn't get invited to a New Year's Eve party? Don't worry—those people probably won't have much fun anyhow. They'll just get loaded and carry on something terrible, and when they turn out the lights you won't even be able to read the coffee table books your host got for Christmas. For some real fun, consider the following selection of public gatherings, where the folks will... well, probably get loaded and carry on something terrible.

Music

The Tubes, plus Flo & Eddie and the Turtles and Eddie Money. To get a head start on the bicentennial madness that we're going to be seeing a lot of in the next 12 months, there will be a special \$1000 prize for the best costume on the bicentennial theme. Winterland, Post/Steiner, SF, \$10. 8 pm.

Dave Mason, **Santana**, **Poco** and **Automatic Man** with Michael Shrieve and Bayete. Cow Palace, SF, \$10. 8 pm.

Montrose, **Elvin Bishop** and **Yesterday & Today**, Berkeley Community Theater, \$7.50-\$8.50. 8 pm.

Journey, **Earth Quake** and **Sammy Hagar**. San Jose Performing Arts Center, \$7.50-\$8.50. 8 pm.

Kenny Rankin and **Franklyn Ajaye**. Price includes buffet dinner and midnight champagne. The Boarding House, 960 Bush, SF, 441-4333, \$17.50. Dinner 6:30 pm, show about 10:30.

The Rowan Brothers. Price includes buffet dinner. Old Waldorf Bar and Grill, 2801 California, SF, 921-3050, \$6. From 9 pm.

The Persuasions. Great five-piece a cappella group. Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$15.

Kenny Burrell. El Matador, 492 Broadway, SF, 434-2913.

Abbey Lincoln (Aminata Moseka). Also disco dancing, champagne, food (chili, ham hocks, black-eyed peas and rice). Rainbow Sign, 2640 Grove, Berkeley, 548-6580, \$7.50.

Ways of Meringue. Promises to be an outrageous night of glitter and funk. Bishop's Coffeehouse, 1437 Harrison, Oakland, 444-9805, \$2. 8 pm (music begins at 9 pm).

Watchnight Organ Recital by Mark Smith. Works by Franck and Brahms. Old First Center for the Arts, Van Ness/Sacramento, SF, 776-5552. Donation.

Boz Scaggs, with his band and a string ensemble. Paramount Theatre, Oakland, 465-6400, \$6.50-\$10. 9 pm.

Merl Saunders, **Kathi MacDonald** and **Tyler Horn**. With a buffet dinner, champagne, hats and horns. River City, 52 Bolinas, Fairfax, 457-1858. \$10.

Jean Desarmes Reggae Blues Band. La Salamandra, 2516 Telegraph, Berkeley, 841-9070. 9 pm.

Clover and friends. Free champagne at midnight. Inn of the Beginning, Cotati. \$2.50.

On stage

Beach Blanket Babylon Goes Bananas. Champagne, noisemakers, confetti, hats, the whole bit, not to mention M&Ms, peanuts and (of course) bananas. Club Fugazi, 678 Green, SF, 421-4222. \$25. P.S. Your Cat Is Dead! Starring Sal Mineo.

Montgomery Playhouse, 622 Broadway, SF, 788-8282, \$7.50-\$8.50. 7 and 10 pm.

Snoopy!!! Little Fox Theatre, 533 Pacific, SF, 434-4738. \$8.50/\$7.50 students and children.

El Grande de Coca Cola. A one-time-only performance, followed by a champagne party (it ain't free, though) hosted by Pepe Hernandez. Hippodrome Theatre, 421 Broadway, SF, 982-2343. \$20 advance/\$25 at the door.

Other gala shindigs

The Reunion, 1823 Union, SF, 346-3981. Live music and dancing, free champagne at midnight, no cover.

West Dakota, 1505 San Pablo, Berkeley, 526-3403. New Year's Eve in the Islands: West Indian soul food specialties from the inimitable Connie's restaurant of San Francisco. \$15 individuals/\$20 couples. 8 pm.

The Odyssey Room, 799 E. El Camino, Sunnyvale, 245-4448. Giant party with buffet dinner.

MacArthur's, 218 Sir Francis Drake Blvd., San Anselmo, 453-8600. Baby Grand party with the obligatory hats and horns. \$1.

And most outrageous of all...

Victor's dining room on the 32nd floor of the Hotel St. Francis in San Francisco is holding its 71st annual gala affair. The evening begins with a ten-course gourmet dinner and is capped at midnight with Dom Perignon Brut 1966 champagne. They're only accepting 70 couples, so you'd better get your reservations early. The price: a trifling \$130 per couple. □

Turn on the bubble machine

By K.A. Maszka

There's just enough time before the New Year for a crash course in champagne. (A fizz quiz will come immediately after the Guy Lombardo music depreciation class.)

California drinking: French champagne is fantastic, but at \$26.95 a bottle for such bank-breaking bubbly as Dom Perignon, Tattinger Blanc de Blanc and Louis Roederer Cristal, even Louis XIV would have to hock a few gold-leaf trinkets to keep himself in such sweet suds. But for less palatial palates, there's always California champagne made in our own back vineyard. From the bottom of the barrel to the top: cheapies—Andre, Cribari, Jacques XXX Reynard, Calwa, \$1.99; Jacques Bonnet, \$2.19 (best served with pizza or when one is in love). Popular, consistently good—Hanns Kornell, \$5.75, and Korbell, \$5.80. And probably the best domestic champagne—Schramsberg (stateside secret till Nixon popped the cork in Peking), \$8.50.

Other good buys from local merchants: Beaulieu, \$6; Mirassou, \$6.95; Almaden Blanc de Blanc, \$6.50.

Do it the French way: Some fast francais to get you through the language-barrier labels. Blanc de blanc: champagne made from white grapes. Cremant: less effervescent champagne made from red and white grapes. Cuvee: blend. Brut: driest variety, not more than 1% sugar content. Tres sec: extra dry, 1% to 2% sugar. Sec: dry, 3% to 6% sugar. Demi sec: 5% to 10% sugar.



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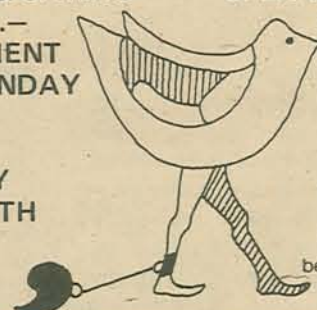
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Tom: Rolled up little pieces of salami are for watching football, not for entertaining guests.

David: This On the Table service must cost a fortune! I mean, that stuff would cost many dollars at any restaurant.

Tom: On the Table is not a restaurant, nor is it a place of any kind. It is you and me, David. It is the skill and knowledge we have, and nothing more. Our customers pay for that skill, for the materials, and that's it.

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Tom: Very friendly.
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HOLIDAY ENTERTAINMENT

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Giant fanatical size: In case a few friends drop in, be prepared with a salmanazar of Bollingers vintage '70 ("two gallons, one pint and two ounces"—about 11 fifths), \$219.99, available from D & M Liquors, Sacramento/Fillmore, SF. For bargain hunters, Bollingers offers a nonvintage salmanazar for a mere \$169.99. There's also a Methuselah (sometimes called an imperial), about eight fifths of Bollingers, for \$109.99. Other biggies: jeroboams (four fifths) and magnums (two quarts). D & M will gift wrap free and deliver the Goliath goodie on ice.

Fleur de flask: Bottled in blossoms—special fifths of Perrier Jouet, stemmed with hand-painted flowers, an elegant if sobering splurge at \$25.75. According to John Hogan, owner of John Walker & Company, 111 Montgomery, only 25 cases are available in the US and he has two of them—or at least he did at presstime. (While I was there, the three-piece pin-stripe-suit types were elbow to elbow ordering Christmas cheer at a ticker-tape clip.) If the container is critical, Rene Lalou, produced by Mumm, comes in a decanter—and they throw in the champagne for \$25.

Serving sans saucer: What do you dump it

in after it's been decorked? The fun is in the fizz, and wine experts contend that the popular saucer-shaped glasses decrease the effervescence. Saks Fifth Avenue will sell you a Baccarat champagne flute for \$14.50 (and throw in a matching nine-inch wine bucket for another \$200). If you are a raving romantic and milady only sports a size four, Dahle's Shoe Store at 1059 Market will set you up with a 13EEE slipper. □

Bicentennial calendars

By Michael E. Miller

"Most modern calendars," wrote Oscar Wilde, "mar the sweet simplicity of our lives by reminding us that each day that passes is the anniversary of some perfectly uninteresting event." But if he were around today he would certainly be gratified to see how much the situation has improved. The following calendars (available wherever better calendars are sold) offer you an added incentive to get out of bed each morning by providing such fascinating dates as Tammy Wynette's birthday and the day Samuel Pepys drank his first cup of tea.

The Spirit of '76, by the People's Bicentennial Commission. \$3.95. Details the agitation, organizing and turmoil that went on behind the scenes before and during the American Revolution, illustrated with engravings and portraits from the period. On March 30 you'll be able to note that on that date in 1776 Abigail Adams, one of America's earliest feminists, wrote to her husband John, "If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation." Another great date in history: Nov. 24, 1774, when New York City distillers

continued next page



Jovial Joe Politz, owner of D&M Liquors at Sacramento and Fillmore in San Francisco, is offering salmanzars of Bollingers bubbly, vintage 1970; two gallons, one pint and two ounces for a trifling \$219.99.

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HOLIDAY ENTERTAINMENT

resolved to distill no molasses imported from the West Indies, nor to sell rum for the purpose of carrying on the slave trade.

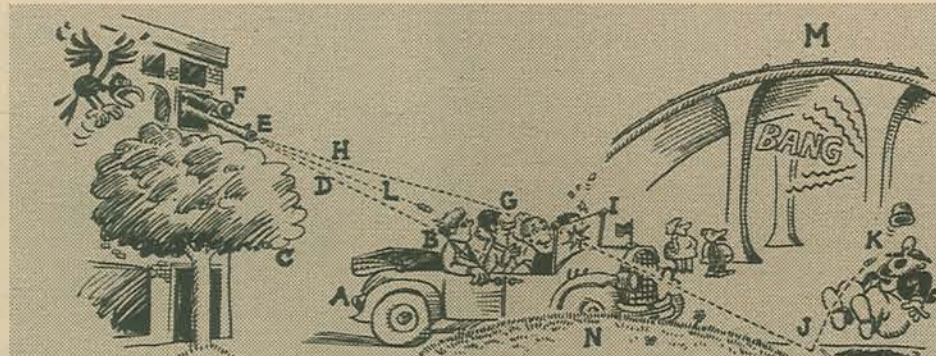
A **Literary Calendar**, by Susan and Thomas Cahill. \$3.50. An English major's delight. It's loaded with photos of authors and quotes from literature, and it provides the birthdays of all sorts of prominent authors: Thomas Pynchon (May 8), H. L. Mencken (Sept. 12), Laurence Stern (Nov. 24). It also tells some of the all-time great dates in literature, like when Boswell met Johnson (May 16, 1763) and the day Samuel Pepys drank his first cup of tea (Sept. 25, 1660).

The **Smithsonian Engagement Calendar**, by the Smithsonian Institute. \$3.95. This one won't tell you what happened when, but it does contain a lot of intriguing photos of items in the museum such as an 1869 "Velocipede" (a proto-bicycle), a 19th century banjo, alphabet blocks from the 1870s, labor-saving devices like an 1883 cherry stoner and an 1873 apple parer, as well as assorted quilts, paintings and daguerreotypes.

Puccini Appointment Book, by the Metropolitan Opera Guild. \$5.95. A multitude of photos from the life of Giacomo Puccini and scenes from historic performances of his operas, including *Tosca*, *La Boheme*, and *Madame Butterfly*.

Great Composer Calendar, by our own local radio station KKKH. \$2.95. Portraits and thumbnail biographies of such luminaries as Mozart, Rachmaninoff, Liszt and Mahler. The historical dates consist mostly of births and deaths of composers, but there are a few other significant moments such as the world premiere of Rossini's opera *William Tell* (Paris, Aug. 3, 1829).

A **Measure of Time** (engagement calendar), \$4.95. A calendar of popular music. Where else could you find the birthdays of Tammy Wynette (May 5, 1942), Eric Clapton (May 30, 1945) and Burl Ives (June 14, 1909)? This one also



AS SOON AS LIMOUSINE (A) BEARING THE PRESIDENT (B) COMES INTO VIEW FROM BEHIND OAK TREE FOLIAGE (C), FIRST SHOT (D) IS FIRED FROM BOLT OPERATED ITALIAN RIFLE (E), WITH REPUTATION AS WORLD'S WORST SHOULDER WEAPON, EQUIPPED WITH TELESCOPIC SIGHT (F), WHICH HAS UNCORRECTABLE MECHANICAL DEFICIENCY. BULLET ENTERS BACK OF PRESIDENT'S NECK, EMERGES FROM THROAT, ENTERS GOVERNOR OF TEXAS' BACK (G), EMERGES FROM HIS CHEST, ENTERS HIS RIGHT WRIST, EXITS HIS RIGHT WRIST, AND ENTERS HIS LEFT THIGH. SECOND SHOT (H) IS A WILD MISS THAT SMASHES LIMOUSINE WINDSHIELD (I), STRIKES CURB (J) 260 FEET IN FRONT OF LIMOUSINE, AND SLIGHTLY INJURES INNOCENT BYSTANDER (K). THIS SHOT THROWS OFF FBI, WHICH ANNOUNCES THAT SECOND SHOT (H) HIT GOVERNOR OF TEXAS (G), AN ASSERTION THAT COULD ONLY BE CORRECT IF ANOTHER GUNMAN IS INVOLVED—BECAUSE PRESIDENT AND GOVERNOR OF TEXAS ARE HIT LESS THAN 2.3 SECONDS APART AND RIFLE (E) REQUIRES 2.3 SECONDS BETWEEN SHOTS FOR BOLT OPERATION. THIRD SHOT (L) ACTUALLY KILLS PRESIDENT. RIFLE (E) (REQUIRING 2.3 SECONDS BETWEEN SHOTS) HAS NOW FIRED 3 SHOTS IN 5.6 SECONDS. ECHOS FROM RAILROAD BRIDGE (M) CONFUSE BYSTANDERS INTO THINKING SOME SHOTS CAME FROM GRASSY KNOLL (N).

How to Assassinate a President, after Rube Goldberg

Illustration for November, from the Official National Lampoon Bicentennial Calendar.

has photos of noteworthy musicians from Huddie Ledbetter to Elton John.

The **Liberated Woman's Appointment Calendar**, \$3.95. This one makes for fascinating reading, illustrated with photos both historical and contemporary. It gives the dates of scores of milestones and setbacks in the women's movement. Examples: Nov. 16, 1974: Four women who filed a complaint of discrimination when they were discharged as Playboy bunnies because they'd lost that "bunny image" are told the New York City Rights Division has found "probable cause." June 13, 1974: Ten-year-old Pam Canady beats out her brother for the spot at second base to become the first female Little League player in Tennessee.

The **Jewish Calendar 5736** (engagement calendar), \$3.95. This one runs from Sept. 7, 1975, through the end of 1976. Historical dates such as Mar. 31, 1492, when Ferdinand and Isabella issued their edict of expulsion which gave the Jews four months to leave Spain. Also has the birthdays of many prominent Jews, including Rod Steiger (April 14, 1925), Herbert Aptheker (April 31, 1915) and Allen Ginsberg (May 3, 1926). A sample illustration: a poster put out by the Student Struggle for Soviet Jewry, with a photo of Karl Marx and the caption, "If this Jew lived in the USSR today he would be a second-class citizen."

Official National Lampoon Bicentennial Calendar, \$3.95. This one is our

hands-down favorite among 1976 calendars. It's naturally the ultimate in bad taste, as only the National Lampoon could do it. The cover is a Michael Gross illustration of Mt. Rushmore, with a gaping bullet hole in the center of Abraham Lincoln's forehead. Each month has a full-color illustration patterned after a great work of American art, such as "California Ducks," after John James Audubon (they're covered with thick, black oil), "Utah Sheep Kill," after Grandma Moses (a pastoral winter hillside dotted with fluffy white sheep on their backs with feet in the air, compliments of the US Army nerve gas experiments) and "Ethel and Julius," after Norman Rockwell (the Rosenbergs strapped back to back in a double-seater electric chair).

Each day outlines two or three great moments in American history. Examples: The city of Detroit is destroyed by fire (June 11, 1805). Christopher Columbus, accused of mistreating the natives of Haiti, is arrested and sent back to Spain in chains (Aug. 23, 1500). Congressman Preston Brooks of South Carolina visits the floor of the US Senate and beats Senator Charles Sumner of Massachusetts unconscious with a gutta-percha cane, as two Georgia senators stand idly by. Sumner is incapacitated for 3½ years (May 22, 1856). □

Drink up

By Cathy Luchetti

Skol! In comes the New Year on a crest of hot buttered rums and spiced eggnog. Although most bars celebrate the season by simply breaking open a new packet of Tom & Jerry mix, there are still plenty of places trying to capture a bit of Christmas magic; holly strewn among the bottles, twinkling lights, crackling fires and, best of all, tasty holiday drinks just invented or dusted off and renamed. Even though

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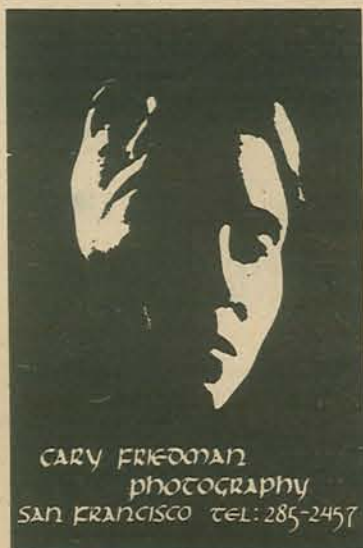
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specialties like glogg, wassail and hot mulled wine seem reserved for the ski slopes alone, there's still plenty of holiday cheer left to choose from. Ginsberg's Dublin Pub, 400 Bay, SF, 771-3760. You can get hot buttered rum anywhere, but only at Ginsberg's does it come with all the hot buttered popcorn you want, self-served from a 1900s carnival popcorn machine. On Friday's there's a seven-foot loaf of French bread sliced down the middle and loaded with savory meats and cheeses—free for the slicing. From the bunch of good-luck bananas hanging over the bar to the fold-out French glass doors overlooking the busy wharf, this is one of the friendliest places in town to down hot drinks in front of the fire.

Trader Vic's, 20 Cosmo Place, SF, 776-2232. A glamorous, twinkly spot to get the jump on the Bicentennial. Although they have nothing whipped up specifically for Christmas, the "Paul Revere Special" is good anytime. It comes in a covered glass preserve jar with a picture on a label of Paul galloping off over the hills. Inside there's a swirl of Pilgrim rum, Jamaican rum, cherry liqueur (for George Washington and his cherry tree) and a few covert additions they declined to identify. It costs \$2.95 and comes with a "Don't Tread on Me" flag. You also get the rapt attention of the world's most concerned waiters—concerned that you're wearing a tie, that is.

Wooden Horse, 622 Polk, SF, 441-9278. This hideaway bar at the dull end of Polk Street is where you go to hobnob with all the folks you never see at Perry's—truckers, taxi drivers, Muni personnel and senior citizens gather nightly to quaff "Cable Car Christmas Specials,"—sloe gin, spiced coke and a sprig of mistletoe—75¢. (The mistletoe is strictly decorative!) Named after the owner, Cable Car Andy, who in turn was named after the device he operated for 22 years, the bar offers

hot hors d'oeuvres every Friday and low prices. Bill McNally's Irish Pub, 5352 College, Oakland, 654-9463. French, Mexican, Dutch, Viennese and Keoki coffee are served up to the tune of Christmas carols from the jukebox and the click of billiard balls. Large cross-sections of redwood, polished smooth by countless knees, serve as tables before a mammoth stone hearth. It's a big, roomy bar usually filled with music jocks from Leo's equipment store next door and students from the California College of Arts and Crafts. Holiday specialty is the "Godfather," a strong brew of black coffee, amaretto and cream (\$1.25).

Casuals on the Square, 100 Franklin, Oakland, 832-1031. This all-night disco smack in the center of Jack London Square might seem like an odd place to go for a sleighride, but bartender Warren Gonzales guarantees even a better one than Santa could produce. "Sleighride" is a tall mixture of anisette, brandy and cream, served with or without pine needles, depending on the supply. It comes without the jingle of bells, which you'll probably hear on your own after a sip or two. □

Your Mission, should you accept it, is in Fremont

By Cathy Luchetti

In a place like San Francisco, people often tend to overlook the outlying areas. Take Fremont, for example. This dusty little suburb has an impressive past; in the 1920s it was reputedly the movie capital of California, if not the world. Charlie Chaplin had a suite of rooms above the Niles Wesley Saloon while "Bronco" Billy

Anderson, big-time magnate of S & A Studios, roamed the dusty foothills filming cowboys and Indians in silent celluloid. Down the road from Niles lies the Mission San Jose, flanked by waving palms and an Ohelone Indian burial ground. Today it is the site of the most ambitious of California's many Bicentennial projects: restoration of the mission to its original 14 acres.

To find this area, take Highway 17 south from Oakland to the Niles Boulevard turnoff. Follow outsized sunflowers and stately eucalyptus along the busy Southern Pacific tracks until you reach Niles—Fremont's historical district. The area is no more than seven blocks long—a curious combination of Mexican eateries, a Navajo meat market and top-notch antique shops. In fact, the whole area is a well-known antique center. Otherwise, the greatest activity occurs when the Southern Pacific sweeps through town.

Collectibles is a middle-priced shop with a window full of ruby crystal finger cups and a good supply of tin Girl Scout soap dishes. Further along on Niles Boulevard is Niles Antiques, where a five-foot wedding doll decked in tulle surveys strand after strand of pioneer Christmas ornaments, peeling silver balls, gold angels and battered tin Santas. Tumbleweed Western Americana is a cluttered little space devoted to early California—original Sutro bath posters, out-of-print books and guides to the ghost towns, along with such window fill as fish fossils from Wyoming (\$12) and first-run coke bottles.

The Iron Horse Saloon is next. Once headquarters for the film studio, it now has walls hung with old movie photographs: Charlie Chaplin drinking beer, cold-eyed "Bronco" Billy and many more. Chaplin's old suite is upstairs, and the old ballroom once hosted actors from all over the U.S. Owner Bob Temple has kept the place authentic—you can almost smell the smoke from Chaplin's cigar. A few more

stores dot the street, followed by Big Daddy's Restaurant, which lies on the perimeter of the old Mexican Land Grant. Just behind lie the still-discernible ruins of the first mills established in the area in the nineteenth century.

To find the mission, continue down Niles Boulevard through the underpass. Turn South on Mission Boulevard, traveling south for four miles. Father Fermin Laseur established the mission 180 years ago. The bulk of the structure collapsed in the 1868 earthquake, and the tack room is all that remains today, but it is as large as a good-sized church, with cool adobe rooms housing a staggering array of large, well-preserved relics. Note California's first slot machine, cast-iron holy water fountains from Spain, a well-oiled Wells Fargo strongbox and a Gem roller organ the size of a typewriter, with tiny quills that connect with punched paper to make music.

Due to the fact that nobody much goes to Fremont, the museum is never crowded; yet each room is a find of early Americana, from Fr. Junipero Serra's lush cope to a complete buggy (minus the horse).

Outside is the olive grove cemetery, begun by the padres and dug by the Ohelone Indians, whom the clerics thoroughly domesticated. The tribe is practically extinct today, yet scattered around the paths are tiny ceramic beads dating back to the Ohelones in the 1800s. I nearly tripped over a team of archeologists and their families, the kids busily spearing Ohelone beads and the parents, as part of the restoration team from UC Hayward, cutting narrow trenches in and about the graves, trying to figure out how to move the full burial ground somewhere else. They estimate the restoration will take 20 years.

For a quick snack, *The Cheese Sampler* across the way sells bulk brie and French bread and has a picnic area behind. ■

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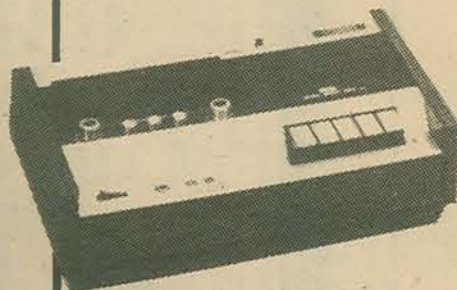
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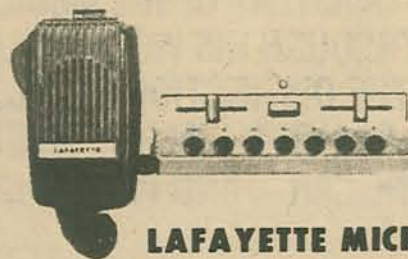
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Spleen on toast

Tis the season to get even, fa-la la-la la-la la-la. All year round I eat Pepto-Bismol so you folk out there can dine in regal splendor, suffering hardly a polite belch after a sumptuous meal (the road to which often laid me low with curdled breath and brutal flatulence). To the point: I eat in nigh on ten restaurants for every eatery recommended on these pages. This is taking a terrible toll on me, both in body and spirit. I am galled by having to endure bad cooking, and, worse, keep it coddled up within me because of my editorial decision to act as a wellspring of good eats, rather than a poisoned vessel of evil foodstuffs. My spirit cries out for exorcism—herewith I vent my spleen.

This is a list of restaurants I have no intention of returning to; eateries that filled me with great expectations and then dropped me like yesterday's leftover mashed spuds (which they probably served me). Just let me get these off my chest and, I swear, nothing but good news from now to next Christmas.

From Hungary

PAPRIKAS FONO, 900 North Point (in Ghirardelli Square), SF, 441-1223. R. B. Read spends three full pages on the place in his "Underground Gourmet," even though (as he points out in his first paragraph) the restaurant hadn't even opened as of his writing. 101 Productions "Best Restaurants of San Francisco & Northern California" uses adjectives like "dazzling," "sparkling" and "flower-filled." Buried beneath an avalanche of critical praise of that magnitude, it seemed impossible to me that a restaurant could maintain any level of objective quality—if people praised me that much I'd spend all my hours admiring my noble features in a mirror. And (prejudiced Judas goat that I am) I have never believed a good restaurant could exist in the arid desert of Ghirardelli Square where the package is so much more important than the product and where even the gold of Polk Street's Mandarin was turned into double-knit dross.

In the case of Paprikas Fono my dire anticipation was well-met and one-upped. The awfulness of the food was studied in its totality, carefully accentuated by snotty service, tables small enough for homunculus and the constant annoyance of a fellow playing on a Hungarian musical instrument in a style reminiscent of an orangutan-working over a player piano with a sledge hammer.

The gem of any Hungarian restaurant should be the gulyas and the palacsintas. In this case the gulyas, heralded as a thick stew, was a thin soup, not tasteless but far from worth the 95¢ asked for a measly cup. But the piece de resistance, the dish which drove me from Paprikas Fono gagging, was their palacsinta. Palacsinta, as I've had it in New York and eastern Europe, is a crepe of sorts, slightly thicker than a French crepe but still a delicate affair. The palacsinta at Fono tasted like it had been created in a cement mixer, then laid on with a trowel. But the muck-heaviness of the crepe didn't hold a candle to the filling. My plate consisted of three crepes, each filled with a goo of a different hue, highlighted by a pinkish mush that was supposed to be ham. On the side was a whitish mucilage in a small Dixie Cup which was supposed to be dressing, though my surly, shaved-headed waiter pled ignorance as to its content.

I couldn't manage to get down this pasty mess though I got down my wine with ease—what Fono calls a half-bottle I call a glass-and-a-half, and at these prices I'm not surprised they don't serve many kangaroos.

After making a success of their chain of Magic Pan restaurants, the Fonos sold their work to the megacorporate folk at Quaker Oats; considering the quality at Paprikas Fono I wouldn't be surprised if Ronald McDonald has at least one clown foot in the door.

Blanders

LINDER'S, 3898 24th St., SF, 648-9866.

Some months back, when I mentioned to a Noe Valley resident that I was planning to eat at Linder's, he scowled and muttered some dark imprecation about "Oh, you mean Blander's. That's a great place to eat—if you've got no teeth." Confused by the line that often forms inside Linder's waiting for dinner and by the glowing review in the "Underground Gourmet," I shook off my friend's advice and went to Linder's with an open mind and heart. Briefly speaking, the food turned out to be the purest rendition of high school cafeteria food I've ever encountered—that is, outside of a high school cafeteria. Painfully, it's also the most expensive version of this pureed-everything ilk. From the cream of tomato soup, through the meatloaf, pureed peas and jello cubes, the food cried out for the subtlety of salt, for the nuance of pepper. My friend was quite right about not needing teeth, but had missed an important fillip—I didn't need a tongue either. The food could easily have been consumed through a straw.

Shot from Khyber rifles

KHYBER PASS, 505 40th St., Oakl., 654-9629. Once again the "Underground Gourmet" and 101's "Best Restaurants" teamed up, this time to rave at length about the wonders of the Khyber Pass. So, on a Friday evening I found myself seated with friends on sheepskin-covered pillows, anticipating a gala evening of Afghanistani cuisine. I was feeling a yen for the lamb and spices of Middle Eastern cookery, but didn't feel up to the \$8.50 prix fixe of Mamounia or El Mansour. Instead, I wound up paying \$7.50 for a meal some three courses briefer than that at Mamounia or Mansour, with small por-

tions in the three courses served. The final cost, including house wine, tax and tip, came to \$10 per person for a party of three, which (pouring salt in our gustatory wounds) didn't even include dessert. The coffee maven in the party pointed out with irritation that the coffee was pretty blah for a Middle Eastern restaurant, and my spice tea was lukewarm and tasteless. John Arbuckle used to say that "You get what you pay for." At the Khyber Pass, I didn't even get a fraction of what I had paid for.

There's no difference between a rising and setting sun

SANPPO, 1702 Post, SF, 346-3486.
OSOME, 1946 Fillmore, SF, 346-2311.
FUGETSU, 1776 Shattuck, Berk., 548-1776.

There's a well-substantiated legend that a bad meal cannot be found in Japan. Pity is, this legend has not travelled well. I still stick with Otafuku Tei as my all-around favorite Japanese restaurant with Matsuya as my favorite sushi house and Yumiko's Tempura House as a terrific tempura backup. The three restaurants listed at the head of this column were all highly recommended, and all fell on their noses, some more badly than others.

The line at Sanppo's the night I visited was immense while there was no wait at Otafuku a half block away. This remains one of the great mysteries of life to me. The food at Sanppo turned out to be so dull and lifeless as to hardly resemble Japanese cooking. And it's one of the few Japanese restaurants I've ever been to where the arrangement of the food wasn't particularly attractive, a distinctive Japanese trait. And, confound it, they burnt my eggplant to a charcoal frazzle.

Osome is famed for its sushi, a fame the basis of which is lost on me. The sushi plate was pleasant but uninspired, not nearly the masterful creation of Matsuya. What grated at Osome was the tempura, one of the thinnest, poorest creations of this Portuguese/Japanese amalgam. There was hardly a batter present to criticize, and since batter is the name of the game, this tempura was an abysmal flop.

Fugetsu was highly recommended by a number of diners whose taste I did, and still do, respect. And I think it could be a fine restaurant if the many, many bugs were cleared away. Fugetsu

has one of the most interesting menus of any Japanese restaurant in the Bay Area, offering oddities like chicken liver dishes and fruit tempura, along with a plethora of curious combinations of sashimis and sushis and sukiyakis. Unfortunately, the most creative force in the restaurant is the menu writer—the kitchen can't even begin to keep up with the menu, and the extremely harried waitresses can't keep up with either the menu, kitchen or customers. In a startling sequence, my waitress forgot my menu, my beer, my dipping sauce, one of my dishes, my check and, almost, my change. The meal was exhausting, and it was discouraging to find people waiting to be seated with the restaurant a third empty, all because the overworked waitresses were busy running in six directions at once.

Oh my Lord's!

THOMAS LORD'S, 2000 Union, SF, 563-3303. A shudder ran down my spine when I realized that I had been dragged, by main force, to a restaurant run by those clever people who brought us Victoria Station after Victoria Station after Victoria Station. All right, thought I, glaring darkly at the Philistine who had dragged me to this fen, I'll make the best of this swill. Fat chance. Actually, I began to wonder about my sanity as this Babbitt who had me in tow raved on about the crock of bean salad—which turned out to be a bean pot of canned vegetables so unmarinated and dull that even this booster had to heavily pour on the salt and pepper. "Heavenly," he moaned between mouthfuls. I also felt the imminence of madness as this Velveeta-mouth intoned the glories of the cheese bread which turned out to be stale bread baked back to a momentary semblance of freshness along with a thin coating of some amorphous cheese product. The rest of the dishes are more like a bestiary of entrees left over from the various Victoria Stations—Cambridge ribs, Oxford stew, shepherd's pie, lamb curry. All were inoffensive, dull dishes, neither bad enough to consider governmental intervention nor good enough to ever return to. As we left, the bromide who dragged me along proudly inquired as to whether he was right about how good the place was. I resisted telling him where his taste resided, and instead informed him that for the rest of the evening the drinks had better be on him. □

Pick hit

PACIFIC CAFE, Geary/34th Ave., SF, 387-7091, dinner 5 pm on, Mon.-Sat.; also 850 College, Kentfield, 456-3898, dinner 5 pm on every night.

This place has quickly become a Richmond district favorite, and for very good reason: the food here is very fine, moderately inexpensive and the place fun. Designed in modified Marin moderne—very woodsy, you know—with a young bright-eye staff, the Pacific Cafe serves seafood, far from Fisherman's Wharf and high on the Pacific Ocean. Try the pan fried Pacific oysters (\$3.89); the extraordinary turbot (\$4.88)—stuffed with crab and shrimp and baked in parchment, not aluminum foil, real parchment; or the avocado stuffed with crab (\$6.62) or shrimp (\$4.40), in both to absolute bursting, and topped with a subtler-than-usual Louis sauce. ■



Paprikas Fono in Ghirardelli Square; another candidate for Butcher of Budapest.

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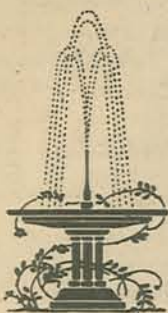
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MUSIC/ALAN LEWIS

How much is that dogma in the window?

Political record albums are a strange breed. I've known a lot of very political people in my time, but I've never known anyone who owned a political record album. And yet someone must be buying them. I can't imagine who, and I don't think I'd care to find out.

Understand that when I speak of political albums, I don't mean vintage Jefferson Airplane or Merle Haggard. Hell no, I'm talking about the hard stuff, real no-tenets-barred political albums. *Das Kapital* set to music. Bands of angels humming the "Battle Hymn of the Republic" behind recitations of the Second Amendment. Everett Dirksen's Greatest Hits.

Well, holiday time is the perfect time to take a look at a sampling of current political albums. Not that they make good gifts; it just beats reviewing "Little Drummer Boy."

Threads of Glory (London 6SP 14000) is your basic Bicentennial album, 12 sides worth of junior high school American history accompanied by your junior high school glee club's Fourth of July program. London Records was merciful enough to provide me with a single record containing highlights, such as they are, of the six-record set, but even listening to that was more effort than I'd wish on anybody.

To listen to *Threads of Glory*, you'd think that all America ever did was fight wars and grab land—which I guess is not that far from the truth. The album boasts "26 major Hollywood talents, giants of film and television," everyone from Jonathan Winters to Ronnie Reagan (whose recitation of the Bill of Rights was unfortunately not included in the highlights album).

The 26 giants take turns impersonating great figures in American history, against a background of sound effects and traditional hymns like "Amazing Grace" and "My Country 'Tis of Thee." The complete set claims to deal with such social issues as civil rights and the women's movement, but the highlights album's only concession to social history, Dorothea Dix's pre-Civil War plea for better treatment of mental patients, only serves to prove that we've been so busy fighting wars and grabbing land that we haven't gotten around to doing anything about it yet.

From start to finish, *Threads of Glory* presents a view of American history as phony and shallow as a Lexington & Concord Memorial Ashtray. In other words, it's perfectly attuned to the spirit of the Bicentennial, and it ought to be the hottest selling spoken-word record since Gordon Sinclair's classic, *The Americans*.

The only truly enjoyable moment on *Threads of Glory* comes right at the end, just before the entire cast returns for a stirring reprise and finale. It's a quote from Gerald Ford's inaugural address, and it pretty well sums things up: "I want to be a good President. I need your help. We all need God's sure guidance. With it, nothing can stop the United States of America." Indeed.

Way over on the other end of the political spectrum, we've got *What Now, People* (Paredon P-2001), a "song magazine on record" from those wonderfully earnest folks who bring us the other Guardian—the New York-based Old Left newspaper.

What Now, People is an indifferently recorded collection of radical songs from a wide variety of sources—from Old Left favorites like Pete Seeger and Barbara Dane all the way to Alphonso Ray Riate, a former POW in Vietnam who gives an *a capella* rendition of that old PRG favorite, "Gay Dan Len, Hoi Nguoi Ban My (Play Your Guitars, American Friends)."

The tone of *What Now, People* is typified by an excerpt from the accompanying booklet, a deft parody of record company publicity, which, I'm afraid, is not meant to be a deft parody. In describing The Human Condition, the text says, "Coming from a white working-class background, they bring to their music a strong sense of alienation from the economic and social system of this country, and a determination to do something about it." It doesn't say what their favorite color is, but one assumes that it's red.

Another excerpt shows the inherent problem of this kind of propagandizing: "The group includes an engine-lathe operator, who is the mother of five children, a printer, a former professional musician now trained as a turret-lathe operator and a woman born into a high-ranking military family who is now entering industrial training." I'm sure they can turn lathes with the best of 'em,

but being more-industrial-than-thou isn't really the path to good revolutionary art.

Though *What Now, People* is an interesting and occasionally stimulating document, it's just not good music—and, by extension, not good propaganda. If its purpose is to inform, uplift, energize or entertain the masses, it fails miserably. A righteous analysis just isn't enough; a repeat showing of "Let's Make a Deal" has more political impact on the masses than this album will ever have. All this is going to do is make the angry elite angrier and more elite; no one else is likely to listen.

What Now, People is not totally without redeeming musical value. Bill Horwitz's "Multinational Corporation Man" and Charlie King's "Here's a Gift from Rocky" retain enough of a sense of humor to be entertaining as well as instructive. Holly Near's beautiful, crystalline voice is nice to listen to in any context, and Chris Iijima's "Song to a Child" is genuinely touching. The rest of the album, though, is tedious and self-indulgent. If you're interested in getting the album anyway, write Paredon Records, Box 889, Brooklyn NY 11231.

Proof that music and politics can mix comes from *Wilderness America*, a well conceived and nicely packaged ecology album put together by a horde of semi-famous Bay Area musicians and recorded at Francis Ford Coppola's Beggs/AZ Studios.

The folks back at Paredon Records would undoubtedly make much of the fact that *Wilderness America* was made possible by a grant from the Bank of America Foundation, but fortunately no compromises seem to have resulted from the association. The music, ranging from classical, to jazz, to country, is consistently entertaining, and the politics are considerably above the John Denver eco-grooviness you might expect from this kind of undertaking. Chief credit goes to David Riordan, the Bay Area's answer to Donovan, and Glen Cronkhite, percussionist with the local jazz band Listen. By putting art first and politics second, they've produced a far more effective piece of communication than anything on *What Now, People*.

Three dollars of the total purchase price of *Wilderness America* will go to the preservation of open space through a coalition of seven fairly establishment environmental groups, like the Sierra Club and the Audubon Society. The album is available at Tower Records and Banana Records in the Bay Area.

B. B. KING: LUCILLE TALKS BACK (ABC D898).

I was more than a little apprehensive when I learned that B.B. King was moving to Las Vegas. It was like finding out that McDonalds was moving into your neighborhood. So many talented black musicians, after years of paying dues and never quite making it, have succumbed to the temptation of big bucks and heavy-duty glamor in Vegas or Hollywood, and their music has invariably suffered for it—look what's happened to Ray Charles and Bobby Bland, for example. I should've known not to worry about B.B. King, though. He's still doing what he's always done—playing and singing the blues better than any other living musician. A mercifully restrained string section synthesizer is this album's only concession to the polyester doubleknit sound; everything else is pure, dirty blues. Thank you, B.B. We needed that.

KENNY RANKIN: INSIDE (Little David LD 1009).

Kenny Rankin is a true original, and something of an anomaly too. Although he lives in Los Angeles, he's one of the most popular club performers in the Bay Area—his New Year's Eve shows at the Boarding House are becoming a San Francisco tradition. Yet he's never really caught on anywhere else, even though his friend George Carlin puts him on TV every chance he gets. Rankin's chief drawback is that he can't sing all that well. But his strengths as a performer more than compensate for his limitations as a musician. He's built his reputation on the intimate, totally open rapport he develops with his audience—a rapport that, surprisingly, comes across even on record. A clever and eclectic choice of material, solid backup musicians and Rankin's compelling, highly personal vocal style make *Inside* a consistently entertaining album. If you don't take your music too seriously and just want to have a good time, you'll like this album. ■

Ship of nobody's fools



They should have gone Goodyear: Alan Oppenheimer and Katherine Helmond in "The Hindenburg."

THE HINDENBURG, starring George C. Scott and Anne Bancroft, directed by Robert Wise. At the Coliseum, 9th Ave./Clement, SF, 221-8181. Unfortunately for the financial backers of *The Hindenburg*, we have become connoisseurs of movie carnage. A product of corporate engineering—in effect, Universal's 1976 "model"—*The Hindenburg* lacks the raw power of *Jaws*, the melodramatic appeal of *The Poseidon Adventure*, the sickening exactitude of *The Towering Inferno*. It is, quite simply, the Edsel of disaster epics. We know from the outset that the explosion of the Hindenburg can't happen until the end of the film, and so we wait, for nearly two hours, with nary a charred body or falling torso to entertain us.

While waiting for the big event (which is filmed in black and white so the filmmakers can mix in some actual newsreel footage), we are treated to the basic—the very basic—disaster movie plot. US intelligence is tipped off that a bomb might have been planted aboard the Hindenburg. German intelligence is alerted, and so George C. Scott is dispatched to make sure no harm comes to the dirigible's passengers, who include a financially embarrassed countess (Anne Bancroft), a competitive ad man (Gig Young), a pair of card sharks (Burgess Meredith and Rene Auberjonois) and a number of other characters who are less important simply by virtue of the fact that they are played by actors known to us primarily for their appearances in TV commercials. It turns out that the bomb scare was started by a self-proclaimed psychic, but no matter. Of course, there is a bomb, and this being our side of the story, it is planted by an anti-Nazi resistance group, the existence of which is, of course, strenuously denied by the German government. The bomb, as one might expect, goes off. Until it does, however, almost nothing happens. About an hour into the film, the filmmakers send one of the crewmen out on a wing to patch the exterior of the dirigible and he almost falls off, but that is the most excitement the filmmakers drum up. Otherwise, we are consigned to watching Anne Bancroft and George C. Scott make passes at each other in love scenes that are a direct, but fumbled, steal from the Oskar Werner-Simone Signoret passages in *Ship of Fools*. The "suspense" is supposed to be drummed up by Scott's search for the mad bomber, but since we already know the bomb is going off whether or not the bomber is found, it's a little hard to get all juiced up about the results of Scott's search. We might as well be watching the planted time bomb tick the seconds away for all the suspense director Robert Wise and his screenwriter, Nelson Gidding, get going.

The Hindenburg is, even in terms of entertainment value, a terrible miscalculation. Do the filmmakers really think we came to see Anne Bancroft go through the "great lady" bit she rang dry in *Young Winston*? Do they expect to keep us happy with two hours of George C. Scott's facial tics? Do they honestly think audiences won't snigger at lines like "Dear, sweet Franz, it makes no sense . . . that you and I should ever have met?" Of course

it makes no sense, and Universal's executives, who engineered *Jaws* and *Earthquake* and *Airport*, are smart enough to know this. They obviously figure that it doesn't matter whether *The Hindenburg* makes sense—even whether it entertains, even whether it gets audiences into the theatre. These Universal executives are nobody's fools; they've obviously designed their new corporate product for something. And if you're interested enough to think about it, it isn't hard to figure out what that something is: if you look and listen with just a little attentiveness, you can tell that *The Hindenburg*'s TV commercial breaks are already built in.

Scenes from an opera

THE MAGIC FLUTE, directed by Ingmar Bergman. At the Surf, 46th Ave./Irving, SF, 664-6300.

Ingmar Bergman's *The Magic Flute* should be judged first as a production of the Mozart opera, but this is a task of which I am not capable. I could pass on the untutored judgment that Bergman's international casts perform very well, with the exception of Irma Vrrilla, who sings the role of Pamina with cold efficiency; of course, then I'd have to confess that I know almost nothing about the art form. In fact, I don't even like opera, but Bergman's film is a charmer—a filmed homage to the theater, or, more precisely, to the theatrical.

Bergman has turned *The Magic Flute* into a musical film, using techniques that have become closely associated with the director/choreographer Bob Fosse. As in the musical sequences of Fosse's *Cabaret*, Bergman has placed his production on a real stage but given it a screen dimension by cutting ceaselessly between performers, audience and backstage action. Rather than cut away from theatrical artifice, Bergman focuses in on it; for example, by showing us sets changing. (In one sequence, where winter changes to summer before our eyes, the stage design is a wonder of the sort that always draws applause from theater audiences.) Bergman revels in the magic of the theater, but he's not playing the magician here—he shows us how it's all done. When Popagano is supposed to make his entrance, we find him napping; he wakes just in time, dashes through a maze of sets and technicians and enters miraculously on cue. During the intermission between the acts, Bergman shows us his players at play: the Queen of Night smoking a cigarette, Sarastro reading the score of *Parsifal*, Tamino and Pamina playing chess. The glory is that these same players, so like us in repose, become transformed into the gods and goddesses of opera on the stage. Philistine though it may be to say so, you don't have to like opera to like *The Magic Flute*. ■

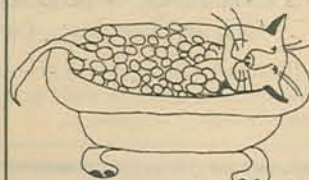
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Travels through uncharted territory

THE ROOTS OF CONSCIOUSNESS: Psychic Liberation through History, Science and Experience, by Jeffrey Mishlove. Random House/Bookworks, 341 pp., \$9.95 paper.

"The universe may not only be queerer than we suppose," Julian Huxley once observed, "it may be queerer than we *can* suppose." The material of this bulky (2 lbs., 14 1/4 oz.) volume is precisely the thinking of the unthinkable, an endeavor which has exerted an irrepressible fascination through the ages. Every schoolchild probably experiences the delicious vertigo induced by the effort. It passes, and most of us grow up complacent about the strangest natural phenomenon of them all, our own consciousness.

Jeffrey Mishlove tells us that his title was suggested by the Berkeley cosmologist Arthur Young, when he cautioned against seeking only the flowers of consciousness. But the book deals largely with these flowers, "the exquisitely intriguing foliage blooming in psychology's borderland," so the title is something of a misnomer. The exceptional areas, where there is a delving for roots, are the relatively brief section on Arthur Young's own ideas and an essay by physicist Jack Sarfatti on what he calls "The New Physics of Consciousness."

Mishlove devotes the major part of his survey to summarizing the metaphysics of just about everyone he can turn up—from Imhotep and Lao Tzu to Edgar Cayce and Uri Geller—who might conceivably have something to contribute to parapsychology. He does this reasonably well, but it is obviously impossible to deal with Paracelsus in 400 words and Bishop Berkeley in half that number. On this level we would be better off with an encyclopedia. Also, when not writing summaries, Mishlove is often painfully trite and inconsequential:

A lot of experimental work is required before scientists will accept the claim of the speculative adventurers who build bold maps and wait for other minds to follow in their wake and fill in the *essential details*. They can dance on air, but the rest of us may need an elevator to get up there—and also a good net to catch them if they fall—so they can tell us more. Then we can take turns playing fools for each other. It's fun.

But the purpose is a valid one: to bring order into the vast mass of evidence which has accumulated to suggest that things are not what they seem.

One thing that immediately strikes one about the material Mishlove presents (dealing variously with telepathy, clairvoyance, precognition, psychokinesis, astrology, astral projection, UFO's and other so-called "psi" phenomena) is what a singularly inelegant congeries it makes. There is something about it in the aggregate that is profoundly unsatisfactory, and many of the individual items are resolutely banal. It would, one feels, need a potent unifying factor to make sense of all this.

William James, writing in 1909, attempted to cope with such aesthetic objections when he discussed the "two opposite sentimentalisms" into which opinion on the subject of spiritualism was divided in his day. The first was expressed by Darwin's great collaborator, Thomas Huxley, who observed: "The only good that I can see in the demonstration of the 'Truth of Spiritualism' is to furnish an additional argument against suicide. Better live a crossing-sweeper, than die and be made to talk twaddle by a 'medium' hired at a guinea a *Seance*." The second sentimentalism was that of the true believer, who credulously gulped down whatever the practitioners of occult communication served up. In fact, James observed astutely, both the Huxleys and the spiritualists accepted the same major premise, differing only in the minor. "The major premise is: 'Any spirit-revelation must be romantic.' The minor of the spiritualist is: 'This *is* romantic'; that of the Huxleyan is: 'This is dingy twaddle'—whence their opposite conclusions!" Since the facts can always be argued, it comes down to a matter of taste.

The unifying factor, which neither Huxley nor Madame Blavatsky had access to, is provided by modern physics. "Recent theoretical discoveries in the quantum effect known as EPR (named for Einstein, Podolsky and Rosen for their 1935 paper on the quantum connection between

spatially separated systems), now clearly formulated in a rigorous theorem by John S. Bell, allow for the transmission of information *instantly* between any two places in the physical universe," Jack Sarfatti observes. Contemporary interpretations of quantum mechanics threaten the hallowed principle of causality itself. EPR could explain everything from psychokinesis to Jung's mysterious synchronicity. It connects everything, immediately. The old distinction between the knower and the known is crumbling fast. Brian Josephson, a Cambridge physicist and Nobel prize-winner, has presented a case which actually argues that the laws of high-energy physics as revealed in the data of the large accelerators may be changing due to the *psychokinetic* action of the experimenters. We may literally be altering the world by taking thought. "Farewell, objective science!" Sarfatti adds. "It now fades into a nostalgic memory of a simpler time." The new cabalists are the quantum physicists themselves.

It is against this background that Arthur Young, best known as the inventor of the Bell helicopter and currently president of Berkeley's Institute for the Study of Consciousness, has outlined a cosmic process of evolution, commencing with the photon or basic unit of light—Planck's *quantum of action*—and extending to man and beyond. (This is described in two major books—*The Reflexive Universe* and *The Geometry of Meaning*—which are to be published by Delacorte Press/Seymour Lawrence Books early next year.) Mishlove provides a useful but inevitably limited outline of Young's thinking, which is extremely complex and derives from topology and symbolism as well as from the mathematical concept of imaginary numbers and quantum theory. It may, in fact, be years before Young is fully understood. In the opinion of this writer, at any rate, his work is of enormous importance.

Meanwhile the rump of the scientific establishment, towing behind it the disintegrating hulk of traditional materialism, fights a desperate battle to discover the hypothetical "hidden variables" needed to restore the shattered mirror of objectivity. It is a thankless task. As a sign that graces the laboratory of one physicist declares: "We have met the Hidden Variables, and they are us!"

Mishlove's book is blemished by extremely sloppy copy-editing (not the author's fault) and the numerous illustrations are frequently badly chosen. Many of the photographs prove nothing (as he admits in the case of the rather gruesome color series on "psychic surgery" in the Philippines) and the whimsical drawings and collages of a variety that abound in current Bay Area publishing—cut up from old steel-engravings and often involving armadillos—may put some people off. Nonetheless, he deserves to be read. —P.D.

TO WALK WITH A QUIET MIND: Hikes in the Woodlands, Parks and Beachs of the San Francisco Bay Area, by Nancy Olmstead. Sierra Club Books, 192 pp., \$5.95.

Sierra Club Totebooks—rugged, jeans-pocket-sized trail guides—have accompanied hikers from the Swiss Alps to the Smokies, and now there's a Totebook especially for us. "To Walk with a Quiet Mind" describes 27 Bay Area hikes covering an area from San Francisco to Point Reyes (but not including the East Bay).

The hikes are moderate, suitable for families or rank tenderfoots. They average about five miles (some are shorter) over easy terrain. The descriptions of the walks are full of helpful, somewhat motherly advice about whether you'll need a hat and your sunglasses or if you should take a sweater or a water canteen. The description for Muddy Hollow Loop, for example, begins, "This hike is not for everyone. It is about six miles long, there is very little shade along the way, and the trail is not always easy to find. You have to walk through boggy spots where your boots are sure to get wet, watch out for poison oak and jump a stream that is just wide enough to make you wonder."

The three major areas covered are the Golden Gate (Baker's Beach, Kirby Cove, Angel Island and others), Mount Tamalpais (eleven trails, including Muir Woods, Laurel Dell, Stinson Beach and Audubon Canyon Ranch), and Point Reyes (Inverness Ridge, Drake's Estero, McClure's Beach and eight others).

Each hike description is accompanied by a map, but it would be a help to have the estimated distances given somewhere. Olmstead alerts the hiker to the red-tailed hawks, California laurel, pack rats, huckleberries and harbor seals he is likely to meet on the trail. All in all, a good companion for nature lovers.—M.F.

WATERBED BOOK: A Guide for Consumers, by Ross Palm. Celestial Arts, 112 pp., \$4.95.

"The Waterbed Book" owes its raison d'être to those early entrepreneurs and unemployables who sired the waterbed business," writes Ross Palm in his epilogue to "Waterbed Book," and he has not overstated the case. Surely no industry has been more schlock-ridden, or has preyed on buyer fantasy in a manner more puerile. Those who crave slumber rocked in the cradle of the deep have often had to contend with fanciful language, empty claims and sometimes just plain lies about the product. While "Waterbed Book" may tell you far more than you ever cared to know about

waterbeds, if you are considering buying a new "sleep system" (as one purveyor calls it) you'll no doubt do better reading it than listening to a salesman.

I have only one serious reservation about what otherwise seems a handy and informative book. It is particularly important in a consumer guide to know where the author is coming from, but nowhere are we given any statement of Ross Palm's background or credentials. Has he manufactured waterbeds, sold waterbeds, even slept on waterbeds? The reader has a right to know. He devotes exhaustive chapters to the important things to look for in a water-mattress, safety liner, frame and pedestal, heater and accessories. Especially useful sections include instructions on how to build your own waterbed and a thorough discussion of waterbed heaters by brand name, including a chart. There is also a list of how much waterbed components cost the dealer, to aid you in bargaining (waterbed dealers will almost always bargain.) The last chapter is a reprint of the California State Waterbed Regulations.—M.F.

STAGE/IRENE OPPENHEIM

Their heart belongs to Dada



PHOTO BY MICHAEL KARABIAN

Betsy Davids of the Mugicians Union at the SF Museum of Art, Dec. 11.

In 1916 the Romanian dadaist poet Tristan Tzara presented a poem in Zurich consisting of the single word "roar" repeated 147 times. Sound boring? Well, it ain't necessarily so, as I discovered at the Dec. 11, San Francisco Art Museum performance of the Mugicians Union, a Bay Area group that's carrying on the Dada tradition with a brilliant, cheerful vengeance.

Although the four local artists forming the Mugicians—Charles Amirkhanian, Betsy Davids, Carol Law and James Petrillo—don't perform that particular Tzara piece, Tzara's iconoclastic spirit hovers about as the quartet offers an array of composer Amirkhanian's "word music." Based on sonorous verbals such as "narcotic scrotum" and "butter, butter, subsilent butter," these skillfully produced syllabisms are accompanied by an equally succulent collection of slides and films.

This fine evening of outre treats begins with Davids preparing spaghetti sauce with the help of an on-stage kitchen table, electric frying pan and chopping block. As Davids leisurely slices her onions, she listens to what once was a serious tape discussion of grand opera that's now reduced to minced double-entendres. This bit, entitled, "Make More Opera Fans (with sauce)," is followed by "Sound Nutrition" in which Amirkhanian and Davids do a Gertrude Stein-style rendition of a genuine communication from the National Dairy Company.

These two numbers are no sooner digested than the subject quickly changes and a short Petrillo movie is shown of three glowing TV sets. The TVs sit in the midst of a grassy field as the sun rises, shines and finally sets, leaving them to play their mechanical hearts out in the moonlight.

The remaining events include "Sneeze Piece With Wind," wherein six fans, pointed toward the audience, create urgent breezes while a tape furnishes a continual background of dripping sneezes; "Words," a portion of which, "lause lips," provides

a slide examination of those fleshy folds (as puckered, gaping and ominously large, the lips involved look like erotic entrances to a cavernous Armageddon); and "Awe," a pictorial treatise on the philosophical possibilities and sensual curvings of fortune cookies.

At its best, there's an implied weltanschauung about this show, a synergistic world view that can wondrously change your perceptions of the commonplace. Have you ever noticed, for instance, the resemblance of a fortune cookie to an embryo?

But even the slyly observant Mugicians have their sagging moments. After a mighty beginning, the second half of the performance falters. Verbal and graphic material becomes indulgently repetitious and shallow with results reminiscent of a sluggish, slow motion visit with Monty Python. Like the Python gaff, the Mugician's variety of playfulness can easily be irritatingly coy and pretentious.

In that vein, Law's screened collages, "Neutral Short Story" and "Each'll/She, She and She," are particularly annoying. Imbued with a sincere but facile sense of social criticism, these Law pieces have a heavy-handed dependence on the macabre—meaning-laden images, such as the face of a man being physically tortured, or magazine cut-outs of "ideal" women, circa 1940. Another weak work is Petrillo's "Landscape." A brief film, "Landscape" depicts a nude, country-cavorting group of men, women and children, their bodies stained shades of red and yellow. Petrillo's piece is visually striking, but so what? It leads nowhere new.

However, I'm not really complaining. Most of the Mugician's sagacious, multi-media non-sense is simply great. Sadly, the SF Art Museum show (which the Mugicians modestly term "the world's first metalogical organism") was a one-shot deal. But they're anxious to perform again as soon as another sponsor can be found. I'm equally anxious to see more of them and greedily look forward to a repeat performance.■

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EVENTS

DECEMBER 26 - JANUARY 11

BY NANCY DUNN

MOVIES

★OPENINGS

Aaron Loves Angela

Too late for review.
(12/25 at Airport Automovie I, Oakl.; Stage Door,
SF; Theatre 70, Oakl.)

Barry Lyndon

Stanley Kubrick's latest, starring Ryan O'Neal
and Marisa Berenson, based on the novel by
William Makepeace Thackeray. I'm shameless-
ly biased in my belief that Kubrick can do no
wrong, and even when he does he's so much
better than anyone else's best. *Barry Lyndon*
is, from all indications, shamelessly beautiful;
its weaknesses would live more with Thackeray
than Kubrick. (12/25 at Northpoint, SF) —M.S.

Black Bird

Since the *Maltese Falcon*, which this film
parodies, was in itself a parody of the mystery
format, this version is so far removed from
the source as to be largely unintelligible. And
George Segal's unique ability to run the gamut
of emotion from A to B makes him a hot pros-
pect as the Sandy Dennis of the Seventies.
(12/25 at Parkway II, Oakl.; Plaza, San Leandro,
UA III, Berk.) —M.S.

MINI-REVIEWS

Dog Day Afternoon

One of the best films of the fall season, so far.
Stars Al Pacino (is he being typecast as a
crook?) and John Cazale, in a story based
on a true Brooklyn bank robbery which goes
haywire, winding up with more media coverage
than the crucifixion. Directed by Sidney Lumet,
a master of the art. (Berkeley, Berk.; Alhambra II,
SF) —M.S.

Jaws

A fish story with a great deal of bite. Stars
Roy Scheider of *French Connection* and Rich-
ard Dreyfuss of *Daddy Kravitz* and *American
Graffiti*. Directed by Steven Spielberg. See the
movie, then get the T-shirt and bubble gum
cards. (Alameda II, Alameda; St. Francis, SF)
—M.S.

Lies My Father Told Me

A new film by Jan Kadar, who directed the
stunning *Shop on Main Street* but falls under
the mystique of extreme bathos in his latest
film—giving us overbearing Jewish grandfathers,
saintly, ever-patient Jewish mothers and lecher-
ous, gambling Jewish fathers, all wallowing in
the milk of human kindness. It's laid on so thick
that the milk curdles; color this film cottage
cheese. (Music Hall, SF) —M.S.

Let's Do It Again

My feelings that Sidney Poitier is the Sandy
Dennis of black-pollition films to the contrary,
this film is as funny as *Cotton Comes to Harlem*
and funnier than *Uptown Saturday Night*, which
also teamed Poitier with Bill Cosby. Directed
by Sidney Poitier. (El Rey, SF) —M.S.

Mahogany

Diana Ross may be an actress, but here she's
"just" a star—always intense, always sizzling,
she never sits still, is never quiet. She's always
on, and on her own terms. Ross is a great
hype. But this picture—about a black model
from Chicago who joins the jet set and finds
the experience empty—is unredeemable. The inept
director is Berry Gordy, the Motown Records
mogul who doesn't know where to put the
camera or how to edit scenes so as to give
the picture a sense of rhythm. (Perhaps Gordy
believes racial stereotypes and just assumed
that any black picture would naturally have
a sense of rhythm.) (Castro, SF) —L.P.

Murder on the Orient Express

A so-so mystery, but the costumes by Tony
Walton are ravishing, and the food served on
the Orient Express looks terrific. This picture
is really nothing more than a series of star
turns, but since the stars here are Ingrid
Bergman, Sean Connery, John Gielgud, Wendy
Hiller, Vanessa Redgrave et al., it is easily
worth the price of admission. (Showcase I,
Alameda) —L.P.

One Flew Over the Cuckoo's Nest

Generally hailed as Jack Nicholson's finest
film, a Milos Forman production of the Ken
Kesey novel. This one just may beat the all-
time money record set by *Jaws*. (Piedmont,
Oakl.; Regency I, SF) —M.S.

The Romantic Englishwoman

A Joseph Losey film scripted by Tom Stoppard,
by and large entrancing, with Helmut Berger
playing the same petulant gigolo he played in
Visconti's *Conversation Piece* (with the same
wardrobe by Yves St. Laurent). (12/19 at the
Lumiere, SF and UA IV, Berk.) —M.S.

FIRST RUNS

Act I and II: The Magic Flute, II: *The
Story of O*; 2121 Center, Berk., 548-7200.

Airport Automovie: I: *Friday Foster*
and *The Mack*, II: *Aaron Loves Angela*
and *Tomasini and Bushrod*; 98th Ave. nr.
the Oakland Airport, Oakl., 635-1700.

Alameda: I: *Grizzly Adams*, II: *Jaws*, III:
Hustle; 2317 Central, Alameda, 522-4433.

Alhambra: I: *Three Days of the Condor*,
II: *Dog Day Afternoon*; Polk/Green, SF, 755-
5656.

Alexandria: *Lucky Lady*; Geary/18th Ave.,
SF, 752-5100.

Baronet: *Murder in the Orient* and *Taste*
of the Savage; Market/5th St., SF, 362-4822.

Berkeley: *Dog Day Afternoon*; Shattuck/
Haste, Berk., 848-4300.

Bridge: *Three Days of the Condor*; Geary
nr. Masonic, SF, 751-3212.

California: *Hustle*; Kiltredge/Shattuck, Berk.,
848-0620.

Cannery: *The Story of O*; Leavenworth/
Beach, SF, 441-6800.

Castro: *Mahogany* thru 12/30; Castro/Market,
SF, 621-6120.

Coliseum: *The Hindenburg*; Clement/9th
Ave., SF, 221-8181.

Hustle

Too late for review.
(12/25 at Alameda III, Alameda; California, Berk.;
Regency II, SF)

Lucky Lady

Too late for review.
(12/25 at the Alexandria, SF and Plaza I, Daly
City)

The Magic Flute

The fulfillment of a lifelong dream by Swedish
film master Ingmar Bergman, this may very well
be the finest opera film ever created. Wolfgang
Mozart assists with a lively, listenable score,
cinematographer Sven Nykvist supplies breath-
taking color and framing. One of the high points
of a season highlighted so far by *Mr. Quip*
and *Gifts of an Eagle*. (12/25 at Act I, Berk.;
Surf, SF) —M.S.

The Man Who Would Be King

Too late for review.
(12/25 at the Larkin, SF)

Rooster Cogburn

The Duke takes on the forces of evil and
Katharine Hepburn in this son of *True Grit*.
You can hear bones rattle as these two vener-
able lock horns. Wayne defeats the ne'er-do-
wells; Hepburn defeats Wayne. (Showcase I,
Oakl.) —M.S.

Sherlock Holmes' Smarter Brother

When it was previewed some months back
in *Esquire's* single unfunny issue in history
(ironically its humor issue), this bowdlerization
of Holmes sounded like a bad Xerox copy with-
out the wit and flair of *Young Frankenstein* or
Blazing Saddles. And shazam, that's just what
it turns out to be; even Gene Wilder's end-
less mugging can't keep my interest here,
and believe me, he mugs endlessly. (Metro I,
SF) —M.S.

The Sunshine Boys

That director Herbert Ross has done a more
than tolerable job of transporting this Neil Simon
comedy from the stage to the screen is almost
superfluous to my appreciation of the film.
I could easily spend hours watching a pair of
consummate actors like Walter Matthau and
George Burns (co-starring his cigar) upstage
each other and play off of each's complementary
foibles. A thoroughly entertaining film. (Coronet,
SF; Oaks II, Berk.; Parkway I, Oakl.) —M.S.

**Swept Away . . . by an Unusual
Destiny in the Blue Sea of August**

A romantic comedy about the class struggle.
Lina Wertmüller, a committed Marxist and a
gifted filmmaker, has given *Swept Away* a
shimmering surface: the performances by Wert-
müller regulars, Mariangela Melato and Giancarlo
Giannini, are stylish and energetic; the dialogue
is generally sharp (though filled with too many
class-warfare epithets, like "capitalist bitch" and
"subproletarian"); and the picture is crammed
with picture postcard views of the Mediter-
ranean. But underneath the polish is a grimly
determinist, Marxist parable that's just a little
too predictable; as a result, the film's rhythm
is off—it's like a long, sleek sedan being
run off a Volga motor. (Clay, SF; Elmwood,
Berk.) —L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in
the cold by the CIA. This slick, cynically func-
tional film skirts the political issues inherent
in any story about international spying—and
manages to avoid them all. The CIA of *Condor*
is a made-up villain that has nothing to do with
the Bay of Pigs or the Phoenix program—it's
about as political as the shark in *Jaws*. Sydney
Pollack directed. (Alhambra I, SF; Bridge, SF;
Plaza II, Daly City; Plaza II, San Leandro;
Showcase I, Alameda) —L.P.

The Working Class Goes to Heaven

Grand Prize Winner at Cannes Film Festival.
Elio Petri teams once again with actor Gian
Maria Volonte of *Investigation of a Citizen
Above Suspicion*, to produce a comedy of sorts
about a worker who loses his finger in some
machinery, triggering a strike which radicalizes
him, along with losing him his job, mistress
and sense of humor. (Sunset, Berk.) —M.S.

Movie reviews written by Larry Peitz-
man and Merrill Shindler.

Coronet: *The Sunshine Boys*; Geary/Ar-
guello, SF, 752-4400.

El Rey: *Let's Do It Again* and *Bank Shot*;
1970 Ocean, SF, 587-1000.

Grand: *Earthquake*; Mission/22nd St., SF,
648-2676.

Larkin: *The Man Who Would Be King*;
Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventures of Sherlock Holmes'*
Smarter Brother; Union/Webster, SF, 221-8181.

Metro II: *Rocky Horror Picture Show*; Union/
Fillmore, SF, 931-7666.

Music Hall: *Lies My Father Told Me*;
Larkin/Geary, SF, 441-4776.

Northpoint: *Barry Lyndon*; Powell/Bay, SF,
989-6060.

Oaks: I: *Killer Elite*, II: *The Sunshine Boys*;
1875 Solano, Berk., 526-1836.

Parkway: I: *The Sunshine Boys* thru 12/30,
II: *Black Bird* thru 12/30; 1834 Park Blvd.,
Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's
Nest*; 4188 Piedmont, Oakl., 654-2727.

Plaza Daly City: I: *Lucky Lady*, II: *Three
Days of the Condor*; Serramonte Plaza, Daly
City, 756-3240.

Plaza San Leandro: I: *Black Bird*, II:
Three Days of the Condor; 1371 E. 14th St.,
San Leandro, 351-3900.

Regency I: *One Flew Over the Cuckoo's
Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Hustle*; Sutter/Van Ness, SF,
776-5505.

Royal: *Killer Elite*; Polk/California, SF, 474-
2131.

St. Francis: *Jaws*; 965 Market, SF, 362-4822.

Showcase Alameda: I: *Three Days of
the Condor* and *Murder on the Orient Ex-
press*, II: *The Other Side of the Mountain*
and *Front Page*; 2245 Shoreline, Alameda,
521-4200.

Showcase Oakland: *Rooster Cogburn*
and *Winterhawk*, II: *The Other Side of the
Mountain*; Broadway/51st, Oakl., 654-5505.

Stage Door: *Aaron Loves Angela*; Mason/
Geary, SF, 986-4767.

Stonestown Twin: I: *Snow White*, II:
Bugs Bunny Superstar and *Doc Savage*; be-
hind the Emporium at Stonestown, SF,
221-8181.

Theatre 70: *Aaron Loves Angela* and *Hickey
and Boggs*; 255 West MacArthur Blvd., Oakl.,
653-0777.

UA Four: I: *The Hindenburg*, II: *Bugs
Bunny Superstar* and *Doc Savage*, III: *Black
Bird*, IV: *The Romantic Englishwoman* and
Icarus; 2274 Shattuck, Berk., 843-1487.

Vogue: *Hedda*; Sacramento/Presidio, SF, 221-
8181.

FOREIGN FILMS AND REVIVALS

Avenue Photoplay: The Andrews Sisters
in *Private Buckaroo* and *Howard Hawks's
His Girl Friday* 1/2, 8:30 pm, 2650 San
Bruno Ave., SF, 468-2636, \$2.50.

Cento Cedar: Lina Wertmüller's *Love and
Anarchy* and *Seduction of Mimi*, 38 Cedar/
Larkin, SF, 776-8300, \$3/\$2 srs., children.

Clay: Wertmüller's *Swept Away* . . . with the
animated short *Opera*, 2261 Fillmore/Clay
SF, 346-1123, \$3/\$3.50 Fri.-Sat.

Elmwood: *Swept Away* . . . and the animated
short *Eurynome*; College/Asbury, Berk., 848-
0931.

Gateway Cinema: *The Women and Zieg-
feld Girl* thru 12/30; *Tugboat Annie* and
After the Thin Man 12/31-1/6; 215 Jackson/
Battery, SF, GA 1-3353, \$3/\$2 members.

Intersection: 20 Disney cartoons, 12/28,
7 and 9:20 pm, \$1; newsreels, comedies
and music shorts featuring the Beatles, Chap-
lin, W. C. Fields and others at 8:45 and
9:45 pm, plus Beyond a multi-media show of
music, dance and a light show, at 9 pm,
\$1.50; 16 cartoons, including *Bambi Meets
Godzilla* at 7 and 9:20 pm plus singer Kenny
Crows at 9 pm, \$1.25; The Beatles in *A
Hard Day's Night* and five shorts, at 10 pm,
plus cartoons at 9 pm and midnight, \$1.50;
756 Union, SF, 397-6061.

Kokusai: *Tidal Wave* thru 12/30; *Castle
of Sand* 12/31-1/13; 1700 Post, SF, 563-1400,
\$3.

Lumiere: *The Romantic Englishwoman*,
1572 California/Polk, SF, 885-3200, \$3.

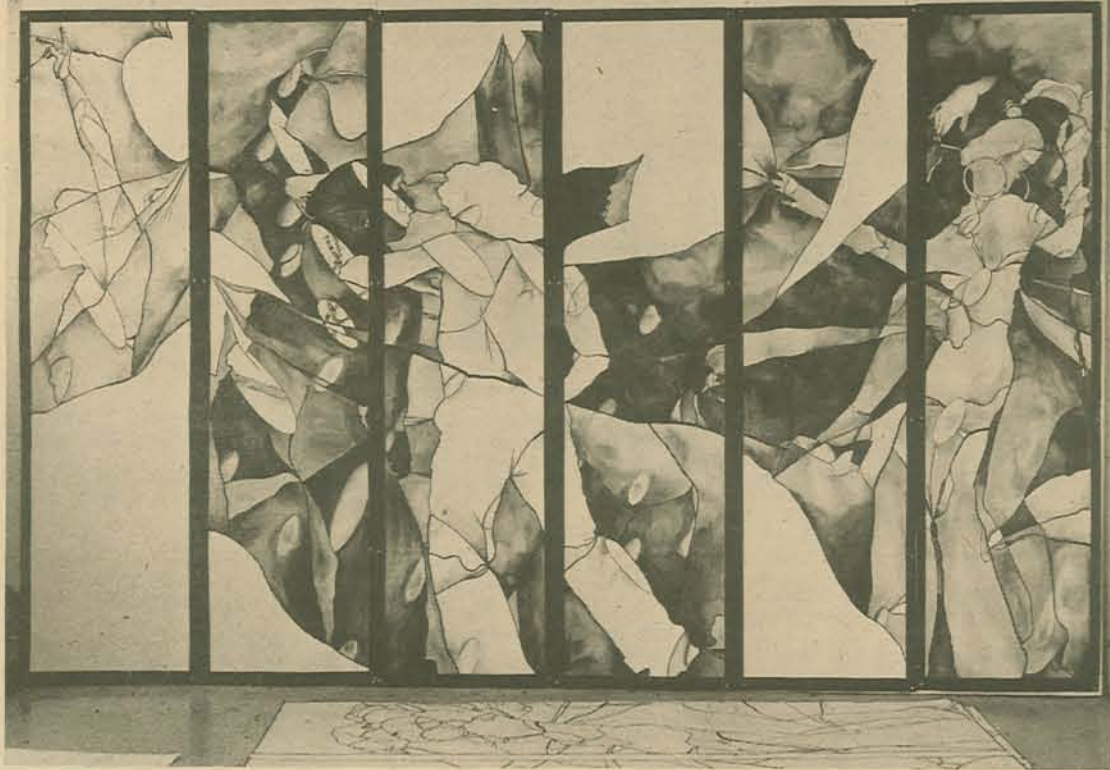
Midnight Movies: highlights from the
1975 Ann Arbor Film Festival, 12/27, including
Curt McDowell's *Fly Me to the Moon*; Jimi
Hendrix in *Jimi Plays Berkeley* 1/3, with
The Blackbyrds and *Black Music in America*;
midnight, at the Presidio Theatre, 2340 Chest-
nut, SF, 921-2931, \$1.75.

Mill Valley Library: *Soldier Blue* 1/5,
8 pm; 375 Throckmorton, Mill Valley, 388-4245,
free.

Northside: A: *Sweet Movie* thru 1/7, B:
Kamouaska and *Women in Love* 1/1-7;
1828 Euclid, Berk., 841-2648, \$2.

Pacific Film Archive: *How Green Was
My Valley* and *A Child's Christmas in
Wales* 12/26, 7 and 9:30 pm; *Snow Country*
12/27, 4:30, 7 and 9:30 pm; *David Copper-
field* 12/28, 2, 4:30 and 7 pm; *Nicholas
Nickelby* 12/28, 9:30 pm; *The Letter* 12/29,
7 and 10:45 pm; *Now Voyager* 12/29, 8:45 pm;
Pier Paolo Pasolini's *Accattone* and the short
Pier Paolo Pasolini 12/30, 7 and 9:40 pm;
two with Astaire and Rogers, 12/31, *Swing
Time* at 4:30 and 8:30 pm and *Shall We
Dance* at 6:25 and 10:25 pm; *Kind Hearts
and Coronets* 1/1, 4:30 and 8 pm; *Tight
Little Island* 1/1, 6 and 9:50 pm; Satyajit
Ray's *Apu Trilogy*, part 1, *Pather Panchali*
1/2, 7:30 and 9:30 pm and 1/3, 2:30 pm;
Apu Trilogy, part 2, *Aparajito* 1/3, 4:30,
7:30 and 9:30 pm; *Apu Trilogy*, part 3,
The World of Apu 1/4, 4:30, 7:30 and
9:30 pm; Soviet art director Nikolai Dvighusky
in person, 1/5, with the film *Uncle Vanya*,
7:30 and 9:45 pm; *Kings Row* 1/6, 7:30 pm;
Juke Girl 1/6, 9:45 pm; Renoir's *La Chienne*
1/7, 7:30 and 9:30 pm; all in the University
Art Museum, 2621 Durant, Berk., 642-1124,
first film \$1.50/75 cents before 6 pm, each
additional film 50 cents.

Powell Cinema: *Guys and Doll*



"Dancing, Dancing, Dancing . . . San Francisco Cabaret '72-'75," a watercolor design for a stained glass screen, by Narcissus Quagliata. In the SF Art Institute stained glass show, along with works by Kathie Bunnell and Paul Marion. Through 12/28 (closed Christmas Day), 10 am-4 pm, in the Emmanuel Walter Gallery, 800 Chestnut, SF, 771-7020.

My Night at Maud's 1/2, 7:30 pm, \$1.50/\$1; Edgar Ulmer's **The Black Cat** 1/4, 2 pm, \$1.50; all in the museum, Van Ness/McAllister, 4th floor, SF, 863-8800.

Sunset: The Working Class Goes to Heaven and **The Seduction of Mimi**; **Pink Flamingos** midnight on Fri.-Sat., 2411 Telegraph/Durant, Berk., 848-2060, \$2.50/\$2 members.

Surf: The Magic Flute from 12/25, 4510 Irving/46th Ave., SF, 664-6300, \$3.50/\$2.50 matinees.

Telegraph Repertory Cinema: 1: **Night of the Living Dead** and **Lord of the Flies** thru 12/25; Kurosawa's **Yojimbo** and **Sanjuro**

12/26-1/6, 11: **Alphaville** and **Tenth Victim** thru 12/25; **The Red Shoes**, **The Ballet of Romeo and Juliet** (with Nureyev and Fonteyn) and **The Young Man and Death** 12/26-1/6; 2519 Telegraph, Berk., 548-2519, \$2/\$1 srs., children and on weekdays for welfare recipients.

Times: **Dark Star**, **Schlock** and **Cat Ballou** 12/25-27; **The Odessa File** and **A Fistful of Dollars** 12/28; **Lawrence of Arabia** and **Goyokin** 12/29-31; **Spartacus** and **A Funny Thing Happened on the Way to the Forum** 1/1-3; **A Man Called Horse** and **Once Upon a Time in the West** 1/4; **The Long Goodbye** and **Kluge** 1/5-7; continuous from 1 pm, Stockton/Broadway, SF, 362-3770, \$1/75 cents under 12

conceived the show, wisely keeps the two dozen or so acts and numbers (singers, comics, chorus girls and tap dancers) short and sweet. Door-men, hostesses, cigarette girls and even bathroom attendants help bring back the "good old days." —A.D.

Desire under the Elms 12/29 and 1/7, 8:30 pm, Geary Theatre, Geary/Mason, SF, 673-6440, \$8.50-\$6.

A darkly violent and (perhaps) semi-autobiographical tale of a New England family caught in the death grip of incest, greed and those dark forces that play so wistfully through the works of O'Neill. ACT's third repertory presentation of the season. —M.S.

Electrafuture Thru 1/4, Thurs.-Sun., 8 pm, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Stagey and pretentious at times and based on a rather dubious interpretation of the Greek myth, **Electrafuture** is nevertheless compelling and cathartic, especially when it shuns its pseudo-scholarship and futuristic clichés about mutants and androgynes and returns to its original sources. Robert Blackman's set and overall stage design are very effective, invoking the stark menace of Agamemnon's tomb and the hillside fortress at Mycenae. Dana G. Evans is commendable as Clytemnestra. —F.F.

Evolution of the Blues Thru 12/31, Wed.-Fri., 8:30 pm; Sat., 7:30 and 10 pm; Sun., 2:30 and 7:30 pm; On Broadway Theatre, 435 Broadway, SF, 398-0800, \$7.50-\$4.50.

Jon Hendricks's epic survey of black music utilizes song, dance, and rhymed couplets. Some find it cloying, but it's been running a long time. —A.C.

The Imaginary Invalid Thru 1/10, Tues.-Sat., at 8 pm and Sun. at 7 pm, plus matinees 1/3-4 at 2 pm; Old Town Theatre, 50 University, Los Gatos, (408) 354-3939 or Macy's, \$7-\$3.

California Actors Theatre's production of Moliere's **The Imaginary Invalid** has a few genuinely comic moments, but such moments are too few and far between to compensate for the generally uninspired level of acting and direction. Moliere's bitter attack on medical quackery revolves around the attempt of a self-centered hypochondriac, Argan, to marry off his daughter to a particularly foolish specimen of the medical profession in order to have a doctor in the family. John Reich's translation and direction compromise too much in an effort to make the play relevant to modern middle-class audiences, thereby sacrificing some of the crispness and brilliance of Moliere's dialogue. Moreover, few of the actors seem able to draw out the comic essence of the situation. This is Moliere for the middlebrow, clumsy when it should be cutting, stripped of its Gallic tartness, though still capable of diverting a light-hearted and forgiving audience. —F.F.

P.S. Your Cat Is Dead!

Tues.-Fri., 8:30 pm; Sat., 7 and 10 pm; Sun., 3 and 7:30 pm; Montgomery Playhouse, Broadway/Grant, SF, 788-8282, \$8.50-\$5.50.

James Kirkwood's comedy about a young actor who loses his job, his lover and his cat, and finds himself involved with a disarming young man from Brooklyn who repeatedly burglarizes him. Now starring Sal Mineo; Milton Katselas, who presented **Butterflies are Free** on Broadway, directs. —A.C.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feied and Merrill Shindler.

CURRENT RUNS

ACT: no performance 12/25 or 1/1; Shakespeare's **The Merry Wives of Windsor** 12/26, 1/2 and 1/5 at 8:30 pm and 12/27 and 12/31 at 2:30 pm; Michael McClure's **General Georgeous** 12/26, 1/3 and 1/7 at 2:30 pm and 12/30, 1/3 and 1/6 at 8:30 pm; Thornton Wilder's **The Matchmaker** 12/27, 12/28, 12/31 at 8:30 pm and 12/28 at 2:30 pm; Eugene O'Neill's **Desire under the Elms** 12/29 and 1/7 at 8:30 pm; all in the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Bad Breath in Dogs, musical review of terrible songs from short-lived musicals, 1/2-3, 8:30 pm, the Venetian Glass Nephew, 2698 Folsom, SF, 826-2172, call for ticket info.

Caliph Stork, marionette play with music from Grieg's **Peer Gynt Suite** thru 1/2, 11 am and 2 and 4 pm on weekends and all school holidays, in Children's Fairyland of Lakeside

continued next page

BEST TV MOVIES

The Garden of the Finzi-Continis (1971)

Friday, 12/26, 11:30 pm, Ch. 5
Vittorio de Sica's very fine, elegiac film about an upper class Jewish family in Mussolini's Italy. Il Duce's anti-semitism was not nearly so virulent as Hitler's, but still the Finzi-Continis saw the repression coming and did nothing to save themselves. The son and daughter of the family are played by Helmut Berger and Dominique Sanda, who suggest wealth and privilege and lazy sex. Adapted by DeSica's longtime collaborator, Cesare Zavattini, from a novel by Giorgio Bassani.

It's Always Fair Weather (1955)

Sunday, 12/28, 2 pm, Ch. 44
Three World War II buddies (Gene Kelly, Dan Dailey and Michael Kidd) have a ten-year reunion and discover that they're all miserable. Not a very promising premise for a musical, but Betty Comden and Adolph Green provide some lively dialogue and the three principles provide some showy dancing—Kelly even dances on roller skates. Dolores Gray is on hand as the hostess of a TV game show. Directed and choreographed by Kelly and Stanley Donen.

The Bad and the Beautiful (1951)

Sunday, 12/28, 7 pm, Ch. 44
A lurid melodrama about The Price of Success in Hollywood. Kirk Douglas is the big, "bad" producer who tries to seduce the "beautiful," gin-soaked actress, Lana Turner. Dick Powell is a writer, Walter Pidgeon a studio mogul, Elaine Stewart a starlet, Gilbert Roland a has-been, and so forth. Directed by Vincente Minnelli.

The Mouse That Roared (1959)

Monday, 12/29, 10 am, Ch. 2
Peter Sellers in a fine bit of whimsy about a tiny European duchy that declares war on

the US in a bid to garner foreign aid from the State Department.

The Group

Monday, 12/29, 7 pm, Ch. 2
Much ado about sex and love and money and power and the war between men and women—which is not nothing. Adapted from Mary McCarthy's novel about a class of Vassar "girls," the first-rate cast includes Shirley Knight, Elizabeth Hartman, Joan Hackett, Joanna Pettet, Candice Bergen and Jessica Walter. Sidney Lumet directed.

Summer Stock (1950)

Tuesday, 12/30, 10 pm, Ch. 44
A not very grown-up version of the old Andy Hardy putting-on-the-show musicals, with Gene Kelly in the Mickey Rooney role and Judy Garland in the Judy Garland role. Garland sings "Get Happy," and we do. With Phil Silvers, Gloria de Haven, Marjorie Main and Eddie Bracken. Carole Haney, who went on to Broadway fame as Gladys in **The Pajama Game** and as a choreographer (**Flower Drum Song**), may be glimpsed in the chorus. Directed by Charles Walters and, more to the point, produced by Joe Pasternak.

My Friend Flicka (1943)

Thursday, 1/1, 10 am, Ch. 2
A boy loves his horse—certainly not the neurotic mess Peter Schaffer made of this relationship in his recent play, **Equus**. With Roddy McDowell.

One Million Years, B.C. (1967)

Thursday, 1/1, 3:30 pm, Ch. 7
Raquel Welch in a loin cloth, and not much else.

Artists and Models (1955)

Thursday, 1/1, 11:30 pm, Ch. 5
Jerry Lewis, Dean Martin and Shirley MacLaine in a boisterous but funny remake of the 1937 Raoul Walsh comedy, which starred Jack Benny. Written and directed by Frank Tashlin.

The Birthday Party

By Eureka Theatre, thru 12/28, Fri.-Sat. at 8:30 pm and Sun. at 8 pm, 16th St./Market, SF, 863-7133, \$3/\$2.50 students.

Easily among Pinter's best plays (probably second only to **The Homecoming**). A very competent production of a very chilling drama—fear and loathing at the English seashore. Evil versus muddle-headedness here, with no good in sight. —M.S.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; no performance Christmas night; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommon handsome hero (very well proportioned if you catch my drift), a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

Cotton Club Revue

Thru 1/11, Thurs. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm; 660 13th St., Oakl., 832-8080, \$4.50-\$3.50/\$3.50-\$2.50 student rush.

A lively musical and atmospheric recreation of the Thirties-era Harlem night spot that was frequented by white "slummers." Oakland Ensemble director Ron Stacker Thompson, who

THEATER

MINI-REVIEWS

Arsenic and Old Lace

Thru 1/25, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$4-\$3.50.

A delightful farce in which two elderly sisters guilty of murder fend off the cops with the mostly unwitting assistance of "Teddy Roosevelt," "Boris Karloff alias Frankenstein," "Dr. Einstein" and, of all people, a sane drama critic. Well directed by Michael Addison, this fine Berkeley Rep production features several superb performances, especially Dale Elliott as Dr. Einstein and Karen Ingenthron as one of the old ladies. —A.D.

Beach Blanket Babylon Goes Bananas

Held over again, thru 12/31, closed 1/1-6, then thru February. Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$5-\$4.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from **Love Story** under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.



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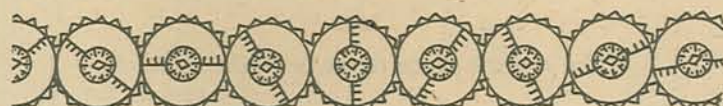
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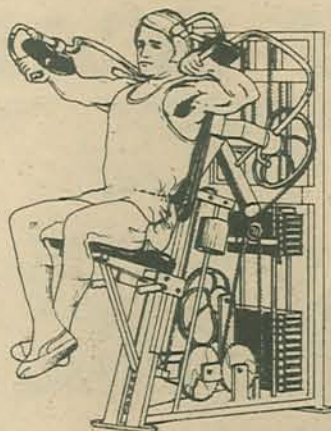
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continued from previous page

Park, Grand Ave./Park View Terrace, Oakl., 273-3062 or 273-3094, free.

Dylan Thomas, Jack Aranson's one-man show, 12/26-1/4, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, College of Marin Fine Arts Theater, on the campus in Kentfield, tickets at Macy's and major agencies, \$4.50.

An Evening at Widow Begbick's, cabaret-style review of songs by Brecht and Weill, Fri.-Sat., 8:30 and 10:30 pm; Old Spaghetti Factory, 478 Green/Grant, SF, 863-6619, \$3.

Eye of Darkness, Beggar's Theatre's play for winter solstice, 12/26-27, 8:30 pm, in the

Goodman Bldg., 1115 Geary, SF, 332-6848, \$2 donation.

Find Your Way Home, by John Hopkins, presented by Aciom Productions, previews 12/27-28 and 1/1-4, 8:30 pm, at the Showcase, 430 Mason, SF, 421-5355, \$7.50-\$5.50.

Snoopy!!! a new musical based on the comic strips of Charles Schulz, Tues.-Fri. at 8:30 pm, Sat. at 7 and 10 pm and Sun. at 3 and 7:30 pm, at the Little Fox Theatre, 533 Pacific, SF, 434-4738, \$7.50-\$5.50.

Waiting for Godette (or bound for jail), presented by Local Color, 12/26-27, 8 pm, at the Farm, 1499 Potrero/Army, SF, \$2 donation (dress warmly—the theater is drafty).

HOLIDAY CHEER

SF Ballet's Nutcracker, 12/26-27 and 1/3 at 2 and 8 pm, 12/28 and 1/4 at 2 and 7 pm, 1/2 at 8 pm, at the SF Opera House, Van Ness/Grove, SF, 431-1210, \$15-\$3.

Christmas carol sing, 12:30 am on Christmas morning, in the basement of St. Mark's Lutheran Church, 1111 O'Farrell/Gough, SF, 673-0497, free (with hot mulled wine and other goodies).

Gregorian chant from the Nativity cycle, 12/28, 7:30 pm, Church of the Advent, 261 Fell/Gough, SF, free.

"Noche de Reyes," or "Night of the Kings," a traditional Christmas story presented in Spanish, 1/3, 6 pm, in Foothill College Planetarium, on the campus in Los Altos Hills. Following the program at the Planetarium, a Mexican Posada with music, dance and pinatas, from 8 pm at Mountain View Center, 1965 San Ramon Ave., for more info call 964-0444, all free.

The December Gallery, a cooperative crafts market open thru 12/31, 9:30 am-9 pm, Mon.-Sat., and noon-6 pm, Sun., at 1110 Pacific Garden Mall, Santa Cruz.

Walden Marionettes special Christmas vacation shows, 12/26-1/4, 1, 2 and 3 pm, in the auditorium of the SF Zoo, Sloat/Great Highway, SF, 661-4844, 50 cents/25 cents children.

Dickens Christmas Fair thru 12/28, 10 am-10 pm on Sat. and 10 am-7 pm on Sun., at Fezziwig's Warehouse, Jerrold/Rankin, next to the SF Produce Market, 981-4907, \$4/\$1.75 under 12.

Toys and quilts on display thru 12/31 (closed 12/25 and 1/1), at the Walnut Creek Civic Arts Gallery, 1641 Locust, Walnut Creek, 935-3300 ext. 258, free.

"The Christmas Star," holiday star show, thru 1/4, Mon.-Tues. and Fri. at 2 pm, Wed.-Thurs. at 2 and 8 pm, Sat.-Sun. at 12:30 and 3:30 pm, (no show on New Year's Day and no evening shows on Christmas eve or Christmas Day), in Morrison Planetarium, in the California Academy of Sciences, Golden Gate Park, SF, \$1.50/50 cents under 18, plus admission to the Academy (50 cents/25 cents).

MUSIC-DANCE

Wintermas—A Festival of Light, Dance Spectrum's holiday dance extravaganza, 12/26-27, 30-31, 1/1-3 at 8:30 pm and 12/28 at 5 pm and 1/4 at 3 pm; plus a special exhibit of recent paintings by Joan Larimore, all in the Palace of Fine Arts, Bay/Lyon, SF, 824-5044, \$5-\$2.

Old First Center for the Arts: pianist Madeline Bruser, 12/26, 10 pm; \$1.50; tenor Orva Hoskinson and pianist Robert Pettitt, 12/28, 4:30 pm, works by Purcell, Beethoven and others, \$2; Watchnight organ recital by Mark Smith, 12/31, 11 pm, offering: the Theatre of Music, 1/2, 10 pm, \$1.50; Marin Chambers Players, 1/4, 4:30 pm; \$2; all in Old First Church, Van Ness/Sacramento, SF, 776-5552.

Get Down, Las Vegas style rock musical, Tues.-Fri. at 8:30 pm, Sat. at 6:30 and 9:30 pm and Sun. at 2:30 and 7:30 pm, in the Orpheum Theatre, Market/8th St., SF, 621-5000, \$12-\$5.

Isaac Hayes and the Miracles, 12/26-27 at 7:30 and 11 pm, 12/28 at 6 and 9:30 pm, 12/31 at 8:15 pm and 12:15 am on New Year's Day, at the Circle Star Theatre, 1717 Industrial Road, San Carlos, 982-6550 (SF) or 364-2550 (peninsula), \$8.50-\$4.50.

Barry Melton and special guest Country Joe McDonald and their band, 12/26-27, 9 pm, Savoy Tivoli, 1438 Grant, SF, 391-2821, \$4, limited number of tickets.

Frank Zappa and the Mothers of Invention plus Captain Beefheart, 12/26, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., \$7.50-\$5.50; also 12/27, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.50 advance (dial TELETIX).

Quicksilver Messenger Service, Little Feat and Soundhole, 12/28, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.50 advance, (dial TELETIX).

Todd Rundgren, 12/28, 8 pm, Berkeley Community Theater, Allston/Grove, Berk., \$6.50-\$4.50, dial TELETIX.

Promenade Chamber Players of the Berkeley Promenade Orchestra, with St. John's Bellsingers, present an all-Bach program including *Brandenburg Concerto No. 4*, 12/28, 8 pm, St. John's Presbyterian Church, College/Garber, Berk., free.

SF Symphony with guest conductor Mitchell Plasson and mezzo-soprano Frederica von Stade, present the Overture from Mozart's *Marriage of Figaro*, the overture and arias from Rossini's *Barber of Seville*, Ducas's *Sorcerer's Apprentice*, Berlioz's "Hungarian March" from *The Damnation of Faust* and others, 12/29, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555, \$8.75-\$7.50; 12/30-

31, 9 pm, at the Opera House, Van Ness/Grove, SF, 431-5400, \$11.50-\$4.

Boz Scaggs and his orchestra, 12/29-30, 8 pm and 12/31, 9 pm, at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$10-\$6.50.

The Tubes, Flo and Eddie and the Turtles and Eddie Money, 12/31, 8 pm, Winterland, Post/Steiner, SF, \$10, dial TELETIX.

Dave Mason, Santana, Poco and Automatic Man with Michael Shrieve and Bayete, 12/31, 8 pm, Cow Palace, SF, \$10, dial TELETIX.

Montrose, Elvin Bishop and Yesterday and Today, 12/31, 8 pm, Berkeley Community Theater, Allston/Grove, Berk., \$8.50-\$7.50, dial TELETIX.

Journey, Earth Quake and Sammy Hagar, 12/31, 8 pm, San Jose Performing Arts Center, 255 Almaden Road, San Jose, \$8.50-\$7.50, dial TELETIX.

Earth, Wind and Fire, 1/2, 8 pm, Oakland Coliseum, Nimitz Freeway/Hegenberger Road, Oakl., 635-7800 or TELETIX, \$6.50-\$4.50, benefit for Save Our Cities.

SF Chamber Orchestra presents two Mozart concerti plus music by Samuel Barber, Jean Mouret and others, 1/4, 3 pm, in the aud., College of Notre Dame, Ralston Ave., Belmont, 593-7674, free.

Amici Musicae presents a Twelfth Night Celebration, 1/4, 3 pm, Gallery of California Art, Oakland Museum, 10th St/Oak, Oakl., 273-3009, free.

Ubu, an experimental chamber ensemble, 1/4, 7:30 pm, Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation.

Bobby Hutcherson and Infinite Sound, 1/7, 8 pm, in SF Museum of Art, Van Ness/McAllister, 4th floor, 841-0232, or BASS (dial TELETIX), \$3.50/\$3 students, srs., museum members.

Auditions for Oakland Symphony Chorus (especially tenors), 1/3-5, call for appointment now, 444-3531.

Mel Martin and Listen, jazz, 1/7, 8 pm, in the Explatorium, Bay/Lyon, SF, 563-7337, 25 cents.

Gregorian chant, in the service of the Compline, every Sun., 9 pm, St. Mark's Episcopal Church, Bañcroft/Ellsworth, Berk., 525-8012, free.

Bluegrass and country music jam, every Thurs., 8-10 pm, at Gryphon Stringed Instruments, 211 Lambert, Palo Alto, 493-2131, free.

Audium, "sound-sculptured space" designed by Douglas McEachern, Fri.-Sat., 8 and 10 pm, 1616 Bush/Franklin, SF, 771-1616, \$3.

Old Waldorf: Rowan Brothers and Terry McGovern, 12/26-27; Douglas and Coinman, 12/28; Rowan Brothers, 12/29-31, with a buffet dinner on New Year's Eve; California/Divisadero, 921-3050.

Omnibus Cafe: closed 12/25; Ascension, 12/26-27 and New Year's Eve; Blind Pig, 12/29; Rogers and Burgin, 12/30; jazz jam with Hal Duhan, Sun. afternoons; rock and blues jam with Ascension and friends, Sun. eves; 1821 Haight, 752-7338.

Orphanage: closed, 12/25; Crystal Pistol, 12/26-27; Bicentennial Celebration, 12/31, benefit for COYOTE with Ascension and Spectrum, call 391-4404 for tickets; Soundhole, 1/2-3; 807 Montgomery/Jackson, 391-8078.

The Other Cafe: closed 12/25; Gabriel Gladstar, 12/26; Debbie and Lisa, 12/27; classical guitar, 12/28; Pub Theatre Company's one act play, *Sanctity*, 12/29; Eileen Sullivan, 12/30; New Year's party, 12/31, with Heart and Star Company, 100 Carl/Cole, 681-0748.

The Palms Cafe: closed 12/25; Louis Arnold Steel Drummers, 12/27; Billy Philadelphia Trio, 12/28; Outset, 12/29; Peach, 12/30; D. Thurston Corren, 12/31; 1406 Polk, 673-7771.

Paul's Saloon: bluegrass jam, Tues., High Country, Wed. and Fri.; Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott, 922-2456.

Q.T.: Jim Brown, Wed.-Sun.; Marcia Rose, Wed.-Thurs.; Ann Farrell, Fri.-Sat.; Tressa Lewis, Sun.; guitar and folksinging, Mon.-Tues.; Polk/Clay, 885-1114.

The Reunion: Dave Alexander, 12/25 and 1/1; Azteca, 12/26-27; Hal Stein jazz jam, 12/28, 4-8 pm; Viva Brasil, 12/28, eve.; Scratch



"I have tasted insanity and could have spit it out but waited": comedy satire by cartoonist Richard Grant at the Green Earth Cafe, 1810 Market, SF, Jan. 3.

Ensemble, 12/29 and 1/5; Roger Glenn's Salsa Band, 12/30 and 1/6; New Year's Eve party, 12/31, live music and dancing and free champagne at midnight; Salsa de Berkeley, 1/2-3 and 7; Hal Stein jazz jam, 1/4, 4-8 pm; Jules Broussard and Company, 1/4, eve.; 1823 Union, 346-3981.

Rusty Scupper: Jonathan Lind, 12/25; Reilly and Maloney, 12/26; John Girtton and the Girttones, 12/27; 475 Francisco, 986-1180.

The Scene: Tommy Smith Trio with special guest, 12/25-28; Frankie Beverly's Raw Soul, 12/29-30, 2301 Fillmore/Clay, 597-0593.

United State Cafe: closed, 12/25; open poetry reading, 12/26; *Many Strange Fruits*, 12/27, with the Future Primitive Art Ensemble and Total Theatre; closed, 12/28; Ladies at Nite, 12/29; Richard Garneau, 12/30, with Phil Ford; closed, 12/31 and 1/1; 1638 Haight, 626-4143.

Wharf Tavern: auditions, Mon.; Gypsy, Tues.-Wed.; Ramona, Fri.-Sat.; Gypsy, Sat.-Sun. afternoons; 101 Jefferson, 441-5515.

Wild Side West: jam on 12/25; Andrea Weltman, 12/27; 720 Broadway, 391-0460.

Yellow Brick Road: Sweet Chariot, 12/26-27; 2215 Powell/Bay, 982-6700.

EAST BAY

Bacchanal: Rosemary, 12/26; June Arnold and Parke Bowman of the publishing firm Daughters, Inc., 1/4, 8:30 pm, Cafe, 1/6, 7 pm; Ruth Weiss and Madeline Gleason, 1/7; 1369 Solano, Albany, 527-1314.

Bishop's Coffeehouse: closed, 12/25; women's night, 12/26; with a program by the Berkeley-Oakland Women's Union; a glitter party, 12/31, from 9 pm; women's night, 1/2, with Martha and Lucy Van Felix-Wilde, reading two stories from *Ripening Fruit*, with lesbian feminist music; East Bay Men's Center potluck dinner, 1/4, all men welcome; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: Bill White, in a birthday concert with Ray Parks, Vern Williams and Pat Golubin, 1/3; 4218 Piedmont, Oakl., 654-6321.

Ed Howard's Place: the Whispers, 12/25-27; 3614 Foothill Blvd., Oakl., 533-5000.

Freight and Salvage: Larry Hanks and Jane Voss, 12/26; High Country, 12/27; Good Ole Persons, 1/2; Larry Hanks, 1/3; hoot, 1/6; Barry Melton, 1/7; String Fever, 1/8; 1827 San Pablo, Berk., 548-1761.

Harlow's: Rags, thru 12/28; Sound Barrier, 12/30-1/3; 39135 Civic Center Dr., Fremont, 796-7922.

It Club: Bill Thacker and the Southlanders, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

Keystone Berkeley: Spectrum, 12/25; Cold Blood and Ruby with Tom Fogerty, 12/26-27; Kathi McDonald, 12/28; the Bold Truth, 12/29-30; Jerry Garcia, Nicky Hopkins and John Kahn, 12/31; Stoneground, 1/1; Stoneground and Kathi McDonald, 1/2; Earth Quake and Eddie Money, 1/3; 2119 University/Shattuck, Berk., 841-9903.

La Salamandra: Allspice, 12/26; Paradise, 12/27; Drivin' Wheel, 12/28; poetry, 12/29, with Pat Dyas and Sally Sleepwell; games night, 12/30; Jean Desarmes Reggae Blues Band, 12/31; 2516 Telegraph, Berk., 841-9070.

Longbranch: Yesterday and Today, 12/26-27, with Peak on Fri. and with the Jones Boys on Sat.; Greg Kinn and the Rubinoos, 12/28; New Year's Eve bash with Eddie Money, 12/31; Terry and the Pirates, 1/23

CLUBS

SAN FRANCISCO

Boarding House: Kenny Rankin and Franklin Ajaye, thru 1/4; Steve Martin, 1/6-18; 960 Bush, 441-4333.

Cannery Coffee House: Hot House, 12/27; A Musical Offering, 12/27; Honey Creek, 1/3; in the Cannery, 2801 Leavenworth, 771-5525.

Cesar's Club: Cesar's Band plus Pablo, Francisco, Rogelio and Kako, 12/25-28; Julian Priestler, Cesar's Band and Roger Glenn's Salsa Band, 1/1-4 and 1/8-11; 576 Green, 781-9300.

Coffee Gallery: open mike, Sun.-Tues.; poetry, Wed.; George, Thurs.; Flying A Band, 12/26; Paradise, 12/27; 1353 Grant, 362-9369.

Cromwell's: live music and dancing, Tues.-Sat.; 25 Trinity/Bush, 982-5424.

El Matador: Kenny Burrell, 12/31; 492 Broadway, 434-2913, or dial TELETIX.

Family Pharmacy: Steve Seligman and Eric Zoller, Thurs.; Jack Cutter and Ragged but Right, Fri.; Tim O'Leary and Billie Duncan,

Sat.; open mike and Tom Smith, Sun.; 4344 California/6th Ave., 668-7755.

Great American Music Hall: Butch Whacks, 12/27; the Persuasions, 12/31; Freddie Hubbard, 1/2-3; 859 O'Farrell, 885-0750.

Gulliver's Pub: Bobby Jones, 12/25 and 31; Good News, 12/26; Paradise, 12/27-28; George and Al, 12/29; Richard Harley Brown, 12/30; 348 Columbus, 982-0833.

Holy City Zoo: open mike, Mon.; Ja-Da, Tues.; Deann, Wed.; Good Morning, Thurs.; Happy Valley, Fri.; Bremen Town Musicians, Sat.; Tony DePaul and SF Funnies, Sun.; 408 Clement, 752-2846.

The Island Cafe: Jeff Sheffe, 12/26, afternoon; Mirage, 12/26, eve.; Kenny Crows, 12/27; Terry Abstein, 12/30; 16th St./Sanchez, 883-4786.

Keystone Komer: closed thru 12/29; Bobby Hutcherson, 12/30-1/4; Roy Ayers, 1/6-11; 750 Vallejo, 781-0697.

Mooney's Irish Pub: Charlie Hickox and his Heroes, 12/25 and 31; Kingdom Come, 12/26-27; Mona Little, 12/28; 1525 Grant, 982-4330.

1/2-3; Greg Kinn, 1/4; 2504 San Pablo, Berk., 848-9696.

The Odyssey: hoot, Mon.-Tues.; Vilma, 12/25; Steve Roamro and friends, 12/26; Scratch and the Bogus Band, 12/27; jam, 12/28; Richard Harley Brown, 12/31; 2033 San Pablo, Berk., 841-0902.

Ruthie's Inn: Joe Tex, 12/25-27; Jackie Moore and Johnny "Guitar" Watson, 12/31-1/4; 2618 San Pablo, Berk., 845-9734.

West Dakota: closed, 12/25; Obeah, 12/26; Night Flight, 12/27; Salsa de Berkeley, 12/28; Ramrod, 12/29; closed, 12/30; New Year's Eve party with Obeah and food from Connie's, 12/31; closed, 1/1; Sundance, 1/3; Listen, 1/4; Valley, 1/5; closed, 1/6; California Zephyr, 1/7; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Andy Capp's: Soundhole, 12/26-27; 157 W. El Camino, Sunnyvale, 736-0921.

Bodega: closed, 12/25; Nimbus, 12/26-27; Jackson Street, 12/30; Snail, 12/31; 30 South Central, Campbell, 374-4000.

The Brewery: Kenny Rankin, 1/6; 29 North San Pedro St., San Jose, 287-2762.

Chuck's Cellar: closed, 12/25; South Bay Express, 12/26-27; Tom Martin, 12/29; Turtle Dust, 12/30; Country Line Trio, 12/31; 4926 El Camino Real, Los Altos, 964-0220.

Country Road South: Page, thru 12/27; 1843, 12/28-30; New Year's Eve celebration, 12/31; 1425 Burlingame Ave., Burlingame, 343-7170.

Groucho's: Hot to Go, 12/25-27; Collective Works, 12/28-29; Baby Fat with Big Mitch, 12/30; Rags, 12/31-1/3 and 1/6-7; 1875 South Norfolk, San Mateo, 341-2661.

Inn of the Beginning: closed, 12/25; Chico David Band and Delta Wires, 12/26-27; free folk, 12/28; New Year's Eve party, 12/31, with Clover and friends and free champagne at midnight; 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

MacArthur's: Baby Grand, 12/25-27; New Year's Eve party, 12/31, with Baby Grand; Shadowfax, 1/1-3; Charlie Musselwhite, 1/8-10; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

Nashville: Jerry Clark and the New Breed, Mon.-Sat.; Mudd, Fri.-Sat.; Mountain Grass, Sun.; 193 Commercial, Sunnyvale, 732-7730.

Odyssey Room: Mother Bear, 12/25-27 and 29-30; Brotherly Love, 12/28; Cold Blood, 12/29; 799 E. El Camino, Sunnyvale, 245-4448.

Resh House: Roy and the Regs, 12/26-27; Pamela Pollard, 12/28; 267 Shoreline, at Tam Junction in Mill Valley, 388-9927.

River City: John Lee Hooker, 12/26-27; Elvin Bishop, 12/28; Allair and Mitchell, 12/29; auditions, 12/30; New Year's Eve party, 12/31, with Meri Saunders, Kathi McDonald and Tyler Horn, \$10; 52 Bolinas Road, Fairfax, 457-1858.

Sleeping Lady Cafe: closed, 12/25; Douglas Coiman, 12/26, plus Betty Kaplowitz; Richi Ray and Le Hot Club, 12/27; Carolyn Jayne plus Cathy Hudnall, Mark Adler and Dave MacKay, 12/28; B. J. Papa Express, 12/29-30; New Year's Eve special, 12/31; 58 Bolinas Road, Fairfax, 456-2044.

Sophie's: closed, 12/25; Gary Smith Band, 12/26-27; Fever, 12/30; Garcia Brothers, 12/31; 260 California, Palo Alto, 324-1402.

Valentino's: Badwater Bridge, thru 12/27; Pop-A-Groove, 12/28-29; Badwater Bridge, 12/30-1/3; 210 El Camino, Belmont, 592-8117.

GAY

Friday night raps, 8 pm, 12/26 the topic is 1975 in review, "Have we made progress in fighting oppression of gays?" also 1/2; at the SIR Center, 83 6th St., SF, 781-1570.

Group jogging: Marina Green holiday run, 12/28, meet 10 am at the Marina Safeway; Legion of Honor-Lands End Run, 1/4, meet 10 am at the Legion of Honor parking lot, in Lincoln Park, 34th Ave/Clement, SF; for more info call 626-9081 or 626-1350.

Volunteer orientation meeting for people who want to help out at the Society for Individual Rights Center, 1/3, noon-3 pm, 83 6th St., SF, 781-1570.

After the Ball, the Royal Hangover party, 1/4, noon-6 pm, dancing, no-host bar, meet the Empress, at SIR Center, 83 6th St., SF, 781-1570, \$2.

Dignity, gay Catholic organization, holds its monthly meeting, 1/4, Mass at 3 pm, potluck dinner and meeting follows, St. Peter's Church, 24th St./Alabama, SF, call 863-4940 for more info.

Readings from *The Ripening Fig* by authors Marsha and Lucy Van Felix-Wilde, 1/6, 7:30 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, childcare available if you give 24 hours notice.

Metropolitan Community Church, serving the homophile community, services (signed for the deaf): Sun. at 1:30 and 7:30 pm and Thurs. at 7:30 pm, at Mission United Presbyterian Church, 23rd St./Capp, SF; also counseling at the Guerrero Street office by appointment, 285-0392.

Distingay, a discreet gay dating service, weekdays 11 am-4 pm, call 771-1045.

Fruit Punch, gay men's radio, every Wed., 10 pm, on KPFA (94.1 FM), call 848-6767 for more info.

Third World Gay Caucus, a social and political group affiliated with BAGL, meets Mon. eves. in SF and East Bay, call 653-8297 or 621-4716 for more info.

SF gay rap, an informal atmosphere, with board games and refreshments, every Tues., 8 pm, 121 Leavenworth/Golden Gate, SF, 771-1450.

Open lesbian rap, Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

Gay married men's rap, drop-in group for gay men who are living in marriages, Wed., 7:30 pm, at the Pacific Center, 2329 San Pablo, Berk., 841-6224.

Lesbian rap, every Thurs. (except New Year's Day), 8 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, childcare available if you call 24 hours in advance.

Gay men's rap, every Fri., 7 pm, First Baptist Church, Haste/Dana, Berk., 654-1578.

Local Democratic Party purge

(continued from page 11)

'Go ahead, keep playing games. But it is not going to get by the people. The people are tired of these political games. They will see through it. It will come out and the light of day will destroy your little game.'

time into private political activities that control what happens in the party.]

"And the fact that I was elected probably says something about the weakness of the party, because I'd never been to a central committee meeting [or] an executive committee meeting except one that had to do with a Kansas City delegation.

[The legislative aides pushed Schwartz for northern chairman of the party because he was inexperienced and they thought they could control him.]

"... But this business of racism is a lot more important. The society we live in is racist. . . If you let injustice come through you, you're racist. . . If you don't stand up against it, then you're part of it. I think that's true of anti-Semitism, too.

[Nat Everett, a big, bearded black man who came out of the Mississippi Freedom Fighters, likes this style of talk because he represents the Muleskinners, an East Bay Democratic club that goes by the motto: "If you ain't gettin' on, get out of the way." Everett tattoos Schwartz's talk with old-style revival cries of "right, that's right."]

"I only said one thing which I said before the meeting on Sept. 7 [called to press charges against Schwartz], that it was the second day of Rosh Hashanah. It didn't affect me. I'm a reformed Jew. But no orthodox or conservative Jew would have gone to that meeting. And I said it was insensitive to call a special meeting on that day because we have members of the executive committee that have that faith. That's all I said. I did not charge anti-Semitism, and I certainly wouldn't bandy a word like that with you.

"But I say to you there's something else involved here and I think you should understand it. We have gross inequity in the executive committee representation right here. That inequity exists and you can have all the party reform and go to the Legislature for everything, but unless we are really to reform our own executive committee, we have no standing to call on the Legislature to reform the party or to reform themselves. We can have special meetings here to reform the executive committee.

[Schwartz explains that four sparsely populated rural senatorial districts have 42 votes on the northern executive committee while SF, Oakland and Berkeley combined have only ten.]

"That represents gross injustice to the urban areas. Sure, we [Schwartz and his supporters] could never survive that vote in this executive committee out of the urban areas. [42-10 was close to the vote margin against Schwartz today.] I could never have been elected or sustained one day after the state [central] committee elected me, in this executive committee. I couldn't have carried the vote [if it had been confined to this executive committee].

"There is no way that kind of injustice is going to be ratified by any court [attorney Kaplan has informed Manatt that he and the party are going to be sued by Schwartz] but more important by the people of this state. You can't go to the people and ask them for fairness and for justice and for helping people that are deprived and then carry on in the name of the State Legislature the injustice that goes on here in this very executive committee that you're participating in.

[Nat Everett: "Right. That's right."]

"Sure, you can pass rules here and bylaw changes directed at me. Mr. Holsinger said we're gonna pass this directed at Schwartz and we're gonna change it again when Schwartz is out. That's on the record. Go ahead and do it, but you're not making justice. . . All you are doing is creating a party or an executive committee of injustice, and you are depriving people in the central cities, the people that turn out the votes, that elect the Democratic candidates, the people that turn out 50,000 votes for Jerry Brown in San Francisco as a plurality, and 62,000 votes in Oakland and Berkeley—that plurality. You're depriving these people of their just representation.

"... Bert [Coffey], you can have your party back and all your games that you play. [Coffey gave an imitation of Willie Brown's "give me back my delegation" speech, asking Schwartz and his supporters, "give us back our party." Schwartz called it "obscene" and said Coffey, by "our party" meant the rich white elite who have always controlled it.] Go ahead, keep playing games. But it is not going to get by the people. The people are tired of this. The people are tired of these political games. They will see through it. It will come out and the light of day will destroy your little game."

Nat Everett: "Right. That's right."

Soon after this speech, Manatt adjourns the meeting and tells Schwartz: "You should have given that speech three months ago."

"Three months ago I didn't understand it," replies Schwartz, the once-naive Oakland businessman whom the party power brokers could not control. ■

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guardian classified

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I am doing a series of interviews for Human Behavior Magazine with people who utilize meetings classifieds. The aim is to demystify this increasingly popular manner of arranging interpersonal contact. Please contact me, Daniel Ben-Horin, at 415-653-6137 (9 am-7 pm) if you may be interviewed or wish further information.

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Dynamic, caring male, 20's, desires open, petite, fun loving woman. Box 111, 625 Post, SF.

Single man in mid-thirties seeks working mother with young child for a responsible relationship, photo appreciated. Bob, 437 1/2 Hyde, No. 891, SF.

Lady Aquarius, mid-30's, affectionate, outgoing, seeks warmhearted, together guy for sharing and caring. Guardian Box 10-12-A, 2700 19th St., SF, 94110.

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Bright, attractive, eclectic, together man, 35, seeks gentle woman who's done it all and survived to find herself and taking up the master game with the desire and will to share and grow. Honestly Jim, PO Box 672, Berkeley, CA 94701.

Shy, accessible, attractive male, 29, 5'11", healthy, bearded, Capricorn seeks wise, attractive, shapely woman who's politically progressive, vegetarian, committed to love, life, learning. Need and offer affection, massage, ideas, feelings, sexuality. Appreciate the commonplace (gardening, recycling, walks, touch, taste, meditation, herb teas, caring). Filmmaking, exploring. Photo? Box 885, 437 1/2 Hyde, SF, 94109.

SF woman, 30, warm, enjoys life, needs thoughtful, aware, feeling male friends. Joy, 437 1/2 Hyde, No. 906, SF, Ca. 94109.

Beautiful, intelligent, affectionate, lady, early 20's, interested in travel, languages, photography, art, fashion, desires special affluent, warm, gentleman for a rendezvous. Jane, Box 910, 437 1/2 Hyde St., SF, CA.

Is there a woman interested in attending a swinging party with a man whose wife says OK? Box 1034, Oakland 94604.

In order to protect your privacy, as of January 1, 1976, the Guardian classifieds will accept PERSONAL ads with Guardian or P. O. box addresses ONLY. No phone numbers or street addresses will be published. With this in mind, the charge for Guardian boxes will be lowered to \$1.25, which will hold your box open for one month. You may pick up responses in person at the Guardian office or provide us with a stamped, self-addressed manila envelope. This applies ONLY to ads in the PERSONALS category.

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I am a W/M, 27, interested in meeting a female who is 5'10" to 6'3" in height and not under 150 lbs. I would like her to be open-minded on any subject, and somewhat athletically oriented. My main interests are tennis, swimming, jogging, and open-minded people. If there is a woman who meets the above, I will try my best to make you happy. Phone John at 664-9949, Mon. through Wed., 11-12 noon.

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The following person is doing business at: SUNDEALER SALES at 1277 8th Avenue, No. 105, San Francisco, California 94122.
Kenneth M. O'Brien, 1277 8th Avenue, No. 105, San Francisco, California 94122.
This business is conducted by individual:
Signed Kenneth M. O'Brien
This statement was filed with the County Clerk of the City and County of San Francisco, California on December 2, 1975.
Pub. Dates: Dec. 18, 23, 1975, Jan. 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 17009
The following person is doing business as: INFINITY COLLEGE at 135 Eureka St., San Francisco, California 94114.
Ronald Grubaugh, 135 Eureka Street, San Francisco, California, 94114.
This business is conducted by individual:
Signed Ronald Grubaugh
This statement was filed with the County Clerk of the City and County of San Francisco, California on December 4, 1975.
Pub. Dates: Dec. 11, 18, 23, 1975, Jan. 8, 1976.

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Alfa-Romeo

Specialized service in Oakland, at 601 Brush. 451-8070. Complete tune-up only \$112.

VW, Datsun, Toyota, Volvo
Service at your home by experienced mechanic. Richard. Oak/Berk. 832-2322.

AUTOMOTIVE

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

Volks '71 SB Sunroof, Michelin radials, recently rebuilt engine, rear speakers. Yellow. 661-6982 eves.

'72 FORD ECONOLINE 100—white window van, V6, stick, excellent cond., \$2500, 652-3214.

PHANTOM DREAM CAR
1959 Cadillac, experimental prototype. 2 seater with video vision. Low mileage, economical. Call Uncle Buddy's Used Car Lot, 788-1424.

High speed driver for hire. Call Ron after 6. 848-7378.

1970 Cougar XR7-\$700/best offer. Call for details—Senya, 841-3813, after 6.

'72 Datsun saves money! 1200 coupe, am/fm, four speed, 35 mpg, yellow, reclining seats. \$2295/7 665-2487.

'69 SUBARU 35-40 mpg. engine needs work-\$225 or best offer. Geneva, 661-8775.

Fill your year with Guardian good cheer. Treat yourself or a friend to a year's subscription. Check out our Free and Easy body shirt. Explore the Bay Area with our book—SF Free & Easy. Turn to the ad on page 2 for complete details.

WASTE-NOT



WANT-NOT



An ad in the trash is \$ down the drain! If your advertising is important enough to spend good money on, it's important enough to place in a publication with no waste circulation. That means (of course) ... The San Francisco Bay Guardian! Throwaway ad-mags are just that; a direct ticket to the ash-heap, while one ad in the Guardian stretches the week it appears in almost indefinitely. The Guardian is bought to be read, and is kept as a resource for a long time to come!

Don't throw your ad away, send it to ...

Guardian Classifieds
Guardian Building
2700-19th Street
San Francisco, CA
94110

Fill your year with Guardian good cheer. See our special offer on page 2 of this issue.

BOATS & SAILING

LION SAILING SCHOOL

(See Guardian Sailing Issue)

Lessons \$5/hour. Rent Santana 22', \$5/hour or 35' sloop w/crew from \$17/hour. Berkeley Marina, 526-4559.

BOOKS & PUBLICATIONS

10,000 New Books 50-80% off. Brown Bag Bookstore, 2000 Fillmore at Pine.

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

The Ripening Fig: Tales of Emerging Womanhood. Lesbian Fiction. Ask for it at your bookstore Now!

Giant Remodeling Sale

Chandeliers, mirrors, bookcases. Big selection of paperback books. New and used books. \$1-\$1.95. Best selection of used paperback books in SF. Card tables. Piano keyboard shipping crate. Free books to qualified charities. NEW ERA BOOKS, 1570 California at Polk.

CHEAPOS



The **Guardian Cheapos** are a mini-bargain basement of items **FOR SALE** or **WANTED**. You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.**

Scotty, male, 3 yrs., AKC. Free. Needs loving home. Jill 621-0761/332-4621.

Earth Shoes, Excellent condition, women size 9. \$20/731-9021.

Free 4-mo. black & white male kitten. 474-8399.

Shag rug/bedspread, blk., approx. 5 x 6. Like new. Cost \$75. Best offer. Lance, 751-8028.

CHILDCARE

Enlightened care for pre-schoolers in my home. Creative activities, learning experiences. Leslie, 552-2090.

Full time creative childcare in Mission - w/ natural food meals, learning environment and outings. \$25 wk. 861-6208.

Finally from 6:00 am. Childcare near General Hospital. Phone San Francisco Parents and Children's Center. 648-2770.

CHRISTMAS

LARGE SELECTION X-MAS

bikes for children and adults. Over 100 models to choose from. Spoke & Wheel, 2078 San Pablo Ave., Berkeley. 848-2119.

OPTIMUM HEALTH

Have a healthy influence on your friends and loved ones. Send a gift certificate for classes on health evaluation. WHN Institute, 332-2933.

Amnion

Clay ovenware seconds. \$1-\$7. 1458-B San Bruno Ave. at Army Circle. Daily 1-7 pm, Monday-Saturday.

Largest supply of unusual plants in the Bay Area, at reasonable prices. Specializing in Orchids and Bromeliads. The Candleshop, 401 Balboa, SF, 668-2402.

BACHELOR & STRANGE ARE MOVING

Inventory sale. All merchandise must go. 100 Gate 5 Road, Sausalito, 332-5522.

Christmas Sale Highly Fashioned Leather Jackets and Coats For Men and Women

Also other fashions, stained glass. House of Quality, 285-7497.

Two experienced housecleaners can make your home sparkle for the holidays. Lauren, 863-3522. Beth, 431-4635.

Pillows: artistic, homemade, patch work, applique, or any style, shape, size. Reasonable prices. Susan 681-5803, 665-2619.

Handcrafted animal toys, beanbags. All fabrics, including leather. \$1.50 up. 59 6th Ave. No. 2, 752-7386.

X-MAS GIFT CERTIFICATES BODY CONDITIONING AND DISCO DANCING

Give trimmer body or dancing feet for X-mas. Classes by Karen Lustgarten, Discoteque Consultant/Chronic Exercise Columnist. 285-1138.

FUCK HOUSEWORK

POSTER, 17" x 22", B/W Parchment, \$2.50 (includes tax & postage). Send check or money order to: Virtue Hathaway, 468 Belvedere, SF, 94117.

IMAGINATIVE PORTRAITS

From life or photo/any medium/ideal holiday gift/reasonably priced. Call Murray, (415) 431-5018.

COUNSELING

Richard Morrill, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

THE BERKELEY CENTER
Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.
(415) 548-3543

Primal Based Therapy THE CENTER WITHIN

Intensive and follow-up. Five years experience. Sliding scales. 20 Mather Road, San Anselmo, 456-4588.

Gay Counseling Service

Individual, couples, counseling. Short and long term for gay men and women. Pacific Center. 841-6224.

Let it out, and come together. Primal 3-weeks, plus follow-up. Ruth, 454-6258, 322-9105.

Primal Soundproof Rooms

I will build or supply plans. Fully portable or permanent. References, (415) 457-4054.

PRIMAL PROCESS

Established center offering individual therapy in a supportive primal community. Sliding scale. Center for Feeling, San Rafael, (415) 488-4523.

INTEGRAL COUNSELING

offering Western and Eastern approaches and techniques in self-exploration. Crisis and growth counseling, sliding fee scale. 3736 20th St., 648-2644.

THE CLEARING

Primal opening and personalized growth experiences to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P. O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

MOVING ON?

Do you want to get some things straight about your separation to help you go forward from here? Call 681-4055.

GROWTH WORK

Open dialogue with Ph.D. in Clinical Psychology. \$20/hr. No charge first session. Tony D'Aganno. 653-2753 (evenings).

ART PSYCHO THERAPY

Work with individuals, couples, families, groups. Psychotherapy using the arts as a tool. No artist skill necessary. Professional workshop. LCSW-Art therapist. 567-4983.

BODY THERAPY

Depressed or frustrated? An alternative is happiness and fulfillment. John Boling MSW, 552-1919.

EMPLOYMENT

MODELS WANTED

For film work. Good looking* women up to \$300/day. Couples up to \$450/day. Nudity required. Call R W Studio. 421-8247.

Wanted: Female models for nude/pin-up magazine layouts by licensed East Bay photographer. 527-3075 eves.

Theater Manager for quality SF Cinema. Relevant experience useful. Send resume to Guardian Box 10-11-B, 2700 19th St., SF 94110.

Live-in Baby Sitter

Room and Board. Noe Valley. Prefer vegetarian. Jerry, 285-0471 or 567-2357.

TYPISTS

Intermediate and senior. Experienced. Dictaphone helpful.

TASK FORCE

44 Montgomery 982-8630

Corvallis, Oregon. Mothers' helper wanted. Mature, creative woman to care for 2½ year old. Part-time day care, some evenings and light housework. Room, board and salary. Ample time for own interests. Prefer commitment of one year and references. (415) 587-8246.

Position open for a part time counselor at a residential home for adolescent girls. Two overnights per week plus house meeting, group therapy and staff training. Must be mature with experience with adolescents and willing to make a year commitment to Charila. In order to maintain a culturally balanced staff, we are especially interested in hiring a minority man or woman. Salary \$50 for 24 hour shift. Send resume to Charila Foundation, 5922 California St., SF, CA 94121 in care of Bob Bradford.

THE SAN FRANCISCO BAY GUARDIAN

PRODUCTION MANAGER

Immediate opening for person experienced in typesetting, paste-up, scheduling and all-around print production. Call Linda S. at 824-7660.

PHONE SOLICITORS

We often have openings for phone solicitors: part-time, evening hours. If you have a good telephone voice and enthusiasm for the Guardian, call Jerry Sager, Monday-Thursday, 2-5 pm at 824-7660 for details.

BE A GUARDIAN ANGEL

For each 4 hours you volunteer (eves, preferred), we will rain a Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Jerry, 824-7660, Mon.-Thurs., 4-9 pm.

ADVENTUROUS?

Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up with John at 824-7660.

Immediate Opening—Display Advertising Salesperson for Bay Guardian. Challenging position. Must be experienced. Experience with agencies preferred. Call Linda S. 824-3322 bet. 10:30-2:30 pm.

Elem. teacher Cred. preferred. Buddhist Alternative School. Mandarin/Chinese helpful. Kuo Tsan, 621-5202. S&S, 3-5.

House counselor-psychiatric halfway house. ¾ time-\$488/mo., begin Feb. 1. BA or 2 yrs. experience. 664-4876.

Commercial artist needs nude models. Call 523-6383 after 6 pm.

ARE YOU UNEMPLOYED?

Having problems collecting unemployment benefits? Free unemployment insurance counseling, learn your rights! Not a gov't agency. Workers Rights Center. Mon.-Sat. 10-1, Mon., Wed., Sat. 5-7:30. 6025 Shattuck Ave., Oakland 94612. East Bay callers encouraged.

EMPLOYMENT WANTED

SPECIAL!!

29 year old, responsible fun-loving, woman seeks new, interesting employment. B.A. Nursing, M.A. Sexuality. Artist in living & creating. Available for travel & excellent salary. 848-8349/845-1966.

WILL THE CHRISTMAS SPIRIT move some soul to hire one highly trained unemployed female skilled in social/economic/community program planning, development and evaluation; successful fundraiser, excellent communication skills; great with people. Would like to evaluate programs and research policy issues. Have excellent track record. Small to large community and planning organizations, foundations, city and state offices, for your sake reply: Guardian Box 10-13-B, 2700 19th St., SF, CA 94110.

\$50 Reward—if your lead gets me substantial night employment to facilitate schooling. Can start 12/20. Contact David W. Betterton, 350 Turk St., No. 713, SF, CA 94102.

Experienced journalist, photographer, copy editor, typesetter, researcher, foundation consultant, typist, songwriter looking for interesting work: let's talk. Orson, 479-3538, evenings.

ENTERTAINMENT BILLBOARD

Drummer/percussionist needed, must be versatile and have equipment. All original material being done. (415) 223-4759.

Stepping into fame through his composition. "LITTLE BOOGUM"

and now appearing as "versatile solo-pianist," FREDERICO CERVANTES. WASHINGTON SQUARE BAR-GRILL, 1707 POWELL, SF

Courtesy of FOREVER JEWEL CONCERT RECORDS. Saturday, 9 pm.

GOING DISCO?

FOCALWEST LIGHTING COMPANY can help. Special effect lighting, sound, and design. (415) 391-2435.

DISCOTEQUE PARTY MUSIC

Let Craig bring a NY style disco experience to your next party. Professional d.j. and complete sound system. Craig Barney, 548-9114 (evenings).

SEXY DANCING LADIES

Have an Exotic Dancer perform Striptease at your next Party. Call the Main Course - 326-7109.

FOOD

Juicers, All New Used Rentals Trades Headstands (Porta Yoga) Distillers Dehydrators Hal Stewart 835-4279.

HOLIDAY PARTIES?

Serve great food at your festivities - but without the hassle. Call Haven Caterers for Quiches, Crepes, Salads, Sandwiches, Hors d'Oeuvres, or whatever goodies you have in mind. Quality, Creative Cooking and Reasonable Rates. Call Rick at 474-3930.

SWEET COOKIN'

Food for Thought Catering, Reasonable 921-2521

GARAGE SALE

EVERYTHING GOES!

We're moving. Plants, books, furniture, odds & ends. 1450 Cole (above 17th) Jan. 3, 4, 10-6

Last Minute Pottery Sale! Quality Stoneware, handcrafted and at People's Prices. Orders taken for Custom Dinnerware. Sat. Dec. 20, 618 Douglass St., SF 824-1032.

GROUPS LifeWorks

Groups for people in transition. Discover new energy, new friends. Free introductory evenings: Tues., Dec. 23, Tues., Dec. 30, 1793 Union St., SF, 7:30 pm. Information: 567-7766, Robert W. Cromey, Licensed Therapist, Director

DIVORCE SUPPORT GROUPS

Deal with loneliness, new lifestyle. For information call Sandy McCulloch 526-3322, 4-7 pm.

SF UNITARIAN CENTER'S

SINGLES PROGRAM
COMEDY NIGHT at LIB MEN/LIB WOMEN - SF's finest comedians warm you up for group discussions on topics of interest. Every Monday at 7:30 pm. Donation \$2.
DOORS TO AWARENESS - An evening of awareness experiences focusing on relating deeply to others and on developing relationships. Every Friday, 8 pm. \$3 donation.
1187 Franklin St. 776-4580

T-A GESTALT GROUPS

Let go of old self-destructive ways and decide how you will live your life. Weekly groups meet for series of 6 sessions. \$50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7475

GAY GROUPS

The Pacific Center has many rap groups, including: Gay Men's; Lesbians; Bi-sexuals; Lesbian Mothers; Under 21; Problem Drinkers; others. 841-6224.

BIOFEEDBACK

classes & individual training for learning deep muscle relaxation, creativity, concentration, meditation. 444-5513.

SELF HEALING WORKSHOP

2-hour Wednesday evening sessions with Molly Willett, M.A., Humanist Psychologist and author of the forthcoming book, THE SELF CONNECTION. Men and women. \$10/session. Twin Peaks, SF. Phone 388-3692.

BODY WORKSHOPS

Reichian/Bioenergetic sessions working with anger, joy, sexuality, grief. Day long groups: women's, men's, mixed. Peter Hanrahan and Lynne Anne. 841-6500.

WEEKLY

Deadlines are Friday at 3:30

Send classified ads and payment to: BAY GUARDIAN CLASSIFIEDS, The Guardian Building, 2700-19th St., SF, CA 94110 All ad costs must be paid before initial insertion. No refunds or cancellations made after deadline.

Single Issue Rates

(Charged by the word. Phone numbers count as one word).

BUSINESS CLASSIFIEDS: \$4.50 (minimum) for the first 15 words; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business). 2 ISSUE MINIMUM

NON-BUSINESS CLASSIFIEDS: \$3.25 (minimum) for the first 15 words; 20¢ for each additional word. "Ask about bulk rates for style and content variability."

Style Options

(In addition to the minimum word rate.)

6 PT. CAPS ARE 15¢ PER WORD

11 PT. TYPE IS \$1 PER LINE

24 Pt. Type is \$2.50 per Line

SPACING CHARGE: (Centering, flush left, flush right.) 35¢ per line. One line per ad centered free. GUARDIAN BOXES: \$5/month. Mail forwarded ONCE 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.

Discounts

"Ask about inserting logos and line borders to make your ad stand out."

15% DISCOUNT = one ad inserted in 6 consecutive issues.

10% DISCOUNT = one ad inserted in 4 consecutive issues.

5% DISCOUNT = one ad inserted in 2 consecutive issues.

"Ask about year and ½ year contracts for big savings!"

Publisher not responsible for ad errors beyond first insertion without notification.

All advertising is subject to publisher's approval as to text illustration and character.

Illegible ads will result in surreal classifieds:

PLEASE PRINT NEATLY

NAME	Number issues to run
ADDRESS	If late, publish following issue? yes? no?
CIRCLE CATEGORY:	Amount enclosed

Personals	Employment Wanted	Metaphysical	Rentals - Wanted
Business Personals	Entertainment/Billboard	Miscellaneous for Sale	Rentals - Shares
Art Services	Garage Sale	Miscellaneous Wanted	Rentals - Shares Wanted
Arts & Antiques	Groups	Music	Rentals - Sublets
Automotive	Home Furnishings	Outdoors	Rentals - Sublets Wanted
Boats & Sailing	Instruction	Performing Arts	Rides
Books & Publications	Instruction - Dance	Pets	Schools
Cheapos	Instruction - Music	Photography	Special Notices
Childcare	Legals	Professional Services	Travel
Clothing	Lifestyles	Records & Tapes	TV & Stereo
Computer Dating	Lost & Found	Real Estate	Unique Services
Counseling		Rentals	Vacation / Retreats

HOME SERVICES SECTION:

Carpentry	Electrician	Locksmith	Painting	Tile Setting
Carpets / Floors	Gardening	Misc. Home Services	Plumbing	Window / Glass Repair
Design & Renovation	Household Repair	Moving / Hauling	Roofing	

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

Adventures in Creativity
Nobody really "gets better." We either shrink, grow or stagnate. Interested in growth? Med-Cal accepted. Call 777-1323.

We are transvestites forming a group to share experiences, examine our oppression, and support one another through social contact. Call David, 658-8295 (eve.), Guy, 752-6628.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM

EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you want, stay as long as you can. Groups are led by advanced trainees under the supervision of Institute members.
AT 1719 UNION ST., SF
FEE: \$3.00 EACH VISIT
AT THE DOOR
(415) 776-4500

IS YOUR SUBCONSCIOUS SELF IMAGE WORKING FOR OR AGAINST YOU?

Let your subconscious mind be your all powerful friend rather than your secret enemy. Psycho-energetic workshops show you how, easily and rapidly. A fantastic experience. Aiyosha, 922-8873.

T-A GESTALT WEEKENDS

Change your life script and have fun in the process. A) January 10-11 or B) January 17-18. Call 548-7475 for more info.

GESTALT GROUP IN EAST BAY

Carol Spooner and David Mills are starting a Gestalt group with other tools available. Active participation in the group process will be encouraged. For further info call David Mills: 548-3543, leave message.

TO THE COMEDIAN IN YOU

Awaken your comedy writing/performing potential in safe, supportive environment. Lee Glickstein: 552-2863.

What the over 30 male needs who's been watching Mon. night football.

DROP BACK & PASS INDOOR FOOTBALL

Begins Jan. 5. Interested in playing? Call evenings: 771-8643, or 775-5637.

CHALLENGES OF BEING SINGLE

An informal evening of discussion, socializing and refreshments, with Charles Fracchia and Deborah Roberts. 332-9100.
Tues., Jan. 6-"New Year's Resolutions"
1st Unitarian Church, Franklin/Geary, SF, 8 pm. \$3.

JOY

Discover the joy of intimate fellowship with Jesus and his disciples. Sundays, 3:00 pm at the New Winepress, 2011 Shattuck Ave. (near University) Berkeley. Phone 848-7446 or 524-3884.

PSYCHIC SELF-HEALING

AN INNER EXPLORATION OF BODY & MIND
Psychic self-healing is a course in practical demystified techniques of how to handle psychic energy—the inner life force. It is a course in energy control and clearing of unwanted behavior and thought patterns. It is a type of joyous self-therapy.

Expansion and understanding of the inner abilities and strengths are then gained through clearer understanding of the nature of reality.
ALSO SEPARATE YOGA CLASSES
AMRITA FOREST 284-1716
in Lafayette

WANTED Any Car With Poor Performance

REWARD

A Special Kind of Tune-Up
• Low Cost \$20-\$35
• 6 month Guarantee
• Foreign and Domestic
at

THE TUNING FORK

1300 Potrero Ave. (at 25th)
(near S. F. General Hospital)
282-3353

EXPAND YOUR RELATIONSHIPS

Want to expand your life, remove barriers and be freer to have meaningful relationships? Call for information about these workshops:
Making Relationships Work-January 10
Communicating About Sexuality-January 24
Women's Sexual Consciousness Raising-January 24
Men's Program on Female Sexuality-January 26
Resource Center for Human Relations
6201 Harwood Avenue, Oakland 94618.
653-8901

HOME FURNISHINGS DISCOUNT WATERBEDS

All brands and sizes. Factory guaranteed. Manufacturer's friend seeks extra income, you save. Never undersold! 525-6088.

BEAUTIFUL FOLDING BEDS

Futon mats. Zafus. Extra warm comforters. Folds into couch, chair, cushion. Comfortable, compact furniture. Also folding and box wood frames. Order early for holiday guests.
The Golden Nagas
3103 Geary 752-7693

SITTING CUSHIONS &

Folding Mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Also available—comfortable drawstring pants. Fine quality materials, workmanship. Variety of colors and fabrics. Free Brochure.

ALAYA STITCHERY

Zen Center, 300 Page St., SF 94102
863-0249

WOODEN SPOOL TABLETOPS

Unfinished \$10-\$20, Finished \$20-\$45. Any size from 2' to 6½'. Full tables also. 587-5589.

RUGS, unclaimed, 9 x 12, \$9.95 and up Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

INSTRUCTION

HATHA/RAJA YOGA CLASSES

Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

T'AI CHI CH'UAN

I teach the positions, in sequence and in flow with care, privately. Peter, 824-7882.

PRE-RAPHAELITE DRAWING

19th century technique for teaching Academic drawing. Beginning—Advanced. Instructor teaches at C.C.A.C. Oakland, 834-5560.

HATHA YOGA

It's worked for 3000 years. Learn exercises to tone, balance your body, relax your mind. Excellent for beginners curious about Eastern health techniques. Easy, enjoyable. Tuesday 6 pm; Unitarian Church, 1187 Franklin. Call 567-8137 before 8 am after 8 pm.

FROM RUSSIA WITH GYMNASTICS. St. Petersburg Gymnastics Club for women and girls is forming new classes at San Francisco location. Headed by Russian gymnast with years of experience in Russia, New York, and San Francisco. Featuring the Olympically used, original, Reuther equipment. Four balance beams, a set of uneven parallel bars and vaulting horse. Spacious, 4,000 square foot studio provides unlimited space for floor exercise training. Beginners, Intermediate and Advanced are welcome. Special classes for girls from 4-6 years old and women with no previous experience. Open from 9-9, 6 days a week. Located at 2901 Clement St., corner of 30th Ave. 668-4000.

GRANTSMANSHIP WORKSHOP

—especially for nonprofit & public agencies.
—develop planning skills
—develops funding skills
—conducted by the GRANTSMANSHIP CENTER
—January 26-30
—\$295.00 for 5 full days
Contact Community Development and Public Service Graduate Program.
Lone Mountain College
SF (415) 752-7000

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

Tutoring—Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk., 1st floor, rear. TH-83346. Phone hours: 7-7:30 pm. Rates reasonable.

JAPANESE

Interpreting, translating, calligraphy, and language instruction. Experienced professional instructor. Groups OK. 232-0359.

WINE CLASS

Discover the joys of California Varieties and European Regions. 4 weeks, 24 wines, \$15. 626-7417.

AIKIDO—mental, physical, spiritual self-defense. 674 South Van Ness Ave., SF. 863-6429, evenings, Mon.-Fri.

French

French. Small classes (2-5 students), forming now. Native teacher. Qualified, experienced. Call 771-2699.

MIME & PANTOMIME WORKSHOP

Two 4-week, intermediate & beginners courses, Mon., Tues., Thurs. evenings. By Pancho Poormand, professional Mime performer. Two years as instructor at UC Berkeley. Improvisation, Mime Techniques, French Method. Also children's classes. Start Mon., January 12, 1976. Students will perform in Poormand Mind Theater, 1109 Geary (Van Ness), SF. 771-7279.

Subscribe to the Guardian and be up on the week's latest news. Call 824-7660.

VOCAL INSTRUCTION

Vocal problems & beginners. MME degree. 564-9521 after 5:30 pm.

ASTROLOGY AND TAROT

Two wholeness processes and guides to expanded awareness. Classes starting mid-January with Pamela Till, 332-5039.

INSTRUCTION DANCE

CHILDREN'S CREATIVE DANCE Saturday mornings, ages 6-10. Experienced teachers, Geneva & Patty - 661-8775, or 771-8775.

THE ED MOCK DANCE STUDIO

Classes in Afro-Jazz-Modern. Beginning through Advanced. Special workshops and performing company. 15 Lafayette, SF. 861-8583 (12-8 pm)



Learn to Dance

Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor. 474-5660.

Have you dreamed of dancing joyfully and beautifully? Make your fantasies come true with DANCE OF THE SELF. 431-6182.

Rhythmical movement dance classes. New session begins Jan. 5. Day/eve. Central location. Maria Curtis. 524-9649.

INSTRUCTION MUSIC

LET YOUR FINGERS DO THE PICKING!

Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

The Percussion Studio

Where you learn the art of drumming. Phone Steve Burrows. 239-1131.

CELLO LESSONS

Teacher has openings for students. All ages welcome. Mr. Gardner. 841-4400.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles. Beginning thru advanced. Richard 285-5251, 282-6548.

VOICE

Strengthen Head and Chest Registers, Purify Vowels, Hour and Half-Hour Lessons. Frank 661-8998

Folk Guitar

Theory, Tablature, Fahey Style. 8 years teaching experience. B.A., credentialed. Oakland. Juli Moskovitz, 532-5034.

Drums, Vibes & Marimba

Private lessons taught in San Francisco (Sonoma on Mondays). Doug Johnson—(415) 752-0666.

FUNK U.

If walls could talk then ours would sing. Rock, jazz, blues, country, funk. Lessons, theory, workshops. New semester now. Call 334-5702. Blue Bear Waitzes, 2403 Ocean Ave., SF.

FLUTIST

Teaches Classical, Jazz, Rock, Folk, (Beginning and advanced.) Music Degree - Studied and performed with members of the Chicago Symphony and Paul Horn. Reasonable rates. 647-5750.

Piano Lessons: Beginning-advanced. Master of Fine Arts - taught at University of Iowa. 552-2944, 434-2340.

MANDOLIN LESSONS

Old time American, French Canadian Irish tunes & technique, song backup. \$5 per lesson. Valerie 282-2173, 824-7660.

BANJO, DULCIMER, Guitar, & Fiddle Classes. Beginners welcome. Register Early. San Francisco School of Folk Music, 3241 Scott, 931-6116.

LIFESTYLES

GAY*DISTINGAY*DATING
777-1045

SINGLES

Join our social club of sincere ladies & gentlemen. All ages, races & occupations (executives, professionals, policemen, technicians, craftsmen, housewives, secretaries, teachers, etc.) from the Bay Area who, like you, are seeking wives, husbands, friends. See the profile of every opposite sex member & choose for yourself. As selective & confidential as you wish. Low fee. Free literature. Call 24 hrs. 771-6616 or write IMS, 2115 Van Ness Ave.

U-CHOOSE UR-DATE

CREATE AN ECOVILLAGE

City-based network of utopian collectives forming. Monday raps. Ecology Center, 13 Columbus. 8 pm. Free.

LIVING, LOVING, LEARNING

Non-monogamous? Cooperative? Living together? Communal? The Harard Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month, Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, Second and fourth Sundays each month, 1606 Bonita at Cedar, 7:30 pm.

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An intimate network of close and casual relationships. Thursday drop-in encounter/rap. 7:30-10 pm. 626 Colby (corner of Woolsey), SF. 239-7095.

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Now meet someone really exciting & perhaps even date next week!! For free information: phone 421-3322 anytime; Datique . . . "The fun way to date."

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Lost: Black & white female English sheepdog mix puppy wearing white leather collar. REWARD. Call Irene or Don at 864-7028.

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Past, present and future. Advice on all problems. Help in Love, Business, Health. Call for directions and appointment. Madame Rachel. (707) 545-5568 (707) 545-7397

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Astrological charts w/full interpretation. \$15. \$20 with progressions. Understanding, not guidance or prediction, is keynote. Larry Auster, 886-5165.

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friday 26th

Fight Post-Christmas Blues

with the Pickle Family Circus: Willie the Clown, wirewalker John Ryan, tumblers, jugglers and Pickle Family Band. Today thru Monday, 2 and 8 pm at Nourse Aud., Hayes/ Franklin, SF, 567-2940, \$2.50/\$1 under 12.

Cool out with Kenny Rankin

at his annual end of the year stint at the Boarding House, with comedian Franklin Ajaye. Tonight thru 1/4, shows 9 and 11 pm every night except New Year's Eve. At 960 Bush, SF, 441-4333, \$5 (except 12/31).

Dancing on celluloid, Nureyev

and Fonteyn in *The Ballet of Romeo and Juliet* and Nureyev in *The Young Man and Death*, plus the behind the scenes drama, *The Red Shoes*. Opens tonight at the Telegraph Repertory Cinema, 2519 Telegraph, Berk., 548-2519. \$2/\$1 children, srs.

By Hook or by Crook, don't

miss the lowdown dirty blues of John Lee Hooker. Tonight and tomorrow night, from 9 pm, at River City, 52 Bolinas Road, Fairfax, 457-1858, \$2.75.

Not the Kind You Find in a

pie, this Allspice is a rockin' women's band. Dancing from 8:30 pm, at La Salamandra, 2516 Telegraph, Berk., 841-9070, \$1.50.

saturday 27th

Get Up, Stand Up and get your-

self over to Oakland for a Jamaican Christmas party that will take you right to the island. Reggae music by Obeah, and Jamaican food and drink, 9 pm-2 am, at the Veterans Memorial Bldg., 200 Grand Ave./ Harrison, Oakl., call 465-6238, 468-1983, 431-1466 or (408) 293-9097 for reservations, \$5 advance.

That Barroom Game, Liar's

Dice, presented as a conceptual artpiece by Herbert Rockere thru 1/15, including photographs of actual plays and performances of the game every Saturday and Tuesday, 2-4 pm. At the California Gallery, 2877 California, SF, 922-2975, open Tues.-Sat., noon-6 pm. Free.

Midnight Madness, in the form

of the movie that is the self-proclaimed "ultimate in bad taste," *Pink Flamingos*. With that darling Devine. Fri.-Sat. at midnight, at the Sunset Cinema, 2411 Telegraph/Durant, Berk., 848-2060, \$2.50/\$2 with discount card.

It Draws Like a Magnet, the

music of Louis Arnold Steel Drummers, with a sound straight from the Caribbean. From 9:30 pm, at the Palms Cafe, 1406 Polk, SF, 673-7771, 2 drink minimum.

sunday 28th

Tomorrow the World! Top am-

ateur bicyclists from all over the country compete for spaces on the US Cyclo-cross team, to go on to the world championships in France. Like a cross country foot race, the cyclo-cross is a grueling course over hill and dale, through mud and weeds and even a creek. Held from 9 am-noon today in Tilden Park, Berk., on the 1.1 mile course off Valley Road. Plenty of prime vantage points along the route, all free. Call 944-1222 for more info.

Runt Leader, singer, songwriter,

producer and my word, Todd Rundgren sure do get around. Tonight at 8 pm he's at the Berkeley Community Theater, Allston/Grove, Berk., \$6.50-\$4.50, advance tickets at BASS, dial TELETIX.

Right in Character, singer Pam-

ela Pollard performs in her many guises, including torchsinger Melba Rounds, from 8 pm, at the Resh House, behind the Ali Baba Cafe, 267 Shoreline, at Tam Junction in Mill Valley, 388-9927, \$1.

Ring It Out: an all Bach pro-

gram by Berkeley Promenade Chamber Players with St. John's Bell-ringers, including *Brandenburg Concerto No. 4*. At 8 pm, St. John's Presbyterian Church, College/Garber, Berk., free.

friday to friday

by Nancy Dunn

Deadline for next issue is
Wednesday, Dec. 31, noon.

★ indicates free admission



PHOTO BY FRED KORNHARENS

It's a rough road to travel on a bicycle. Up and down mud slides, through knee high weeds and right through a creek. All for the glory of the National Cyclo-cross title (see 12/28). Above, Lawrence Malone and Dan Nall, who were both on USA World Team.

Hello, Sweetheart? Get me re-

write. Stop the presses, this is the real thing. Hardnosed reporters, anonymous tipsters and cigar chomping editors abound in *The Front Page*—the original 1931 film version directed by Lewis Milestone. At 2 pm in the SF Museum of Art, 4th floor, Van Ness/McAllister, SF, 863-8800, \$1/75 cents members, srs., under 16.

monday 29th

It's a Cinch that lively photographer Imogen Cunningham has plenty to say about her successful career of more than 50 years. Tonight she talks for just a half hour with filmmaker Ann Hershey, at 10 pm on Open Studio, KQED Channel 9, 864-2000.

Somebody Loan Me a Dime,

or maybe a five spot, so I can scoop up a ticket for one of Boz Scaggs's end of the year concerts—with 40 piece orchestra in the splendiferous art deco Paramount Theatre. Tonight and tomorrow night at 8 pm; New Year's Eve from 9 pm right on through to the wee hours. 2025 Broadway, Oakl., 465-6400, 642-2561. Macy's and other major ticket agencies, \$10-\$6.50.

On the Shifting Sands of

the Sahara, Peter O'Toole leads an all star cast in *Lawrence of Arabia*, the multi-million dollar epic that's a little bit long, but definitely a bargain for \$1. Even if the theater is a little funky. At 2:25 and 7:15 pm, sandwiched between *Goyokin*, a Japanese Samurai movie that will have you on the edge of your seat. Times Theatre, Stockton/Broadway, SF, 362-3770, \$1/75 cents under 12.

Putting on the Dog, the Marx

Brothers make a shambles of a blue book party in *Animal Crackers*, then turn a university upside down in *Horsefeathers*. At the Rialto Cinema, 841 Gilman, Berk., 526-6669, \$2.50/\$2 with discount card.

Punch and Judy and more than

a hundred international counterparts from traditional puppet theater are on exhibit thru 1/8, at the Chevron Gallery. Weekdays from 8 am-5 pm, in—believe it or not—the Standard Oil Bldg., 555 Market, SF, 895-0597, free.

tuesday 30th

Too, Too Sly, that's Bette Davis

as the ultimate scheming woman in *The Little Foxes*. Set in a sleepy Southern town that has just about everything going for it—from a runaway shop to a crusading reporter. Plus Alan Ladd and Van Heflin in *Shane*. Both end tonight at the Powell Cinema, 39 Powell/Market, SF, 421-4020, \$2.50/\$2 members/\$1.50 until 3 pm.

Good Vibes from Bay Area resi-

dent Bobby Hutcherson, backed up by a group of top flight local jazz artists. Tonight thru 1/4, at 9:30 and 11:30 pm, at Keystone Korner, 750 Vallejo, SF, 781-0697, \$4.

A Good Ole Fashioned Jam

at the best bluegrass bar around (with a fireplace, yet). The music begins at around 9 pm, with an everchanging crew of musicians that usually includes people from local bluegrass bands like High Country and the Good Ole Persons. At Paul's Saloon, 3251 Scott, SF, 922-2456, one drink minimum.

Remember the Sinuous Women

who danced onstage with the Dead and company in the Sixties' Golden Gate Park rock concerts? Well one of them was Renee Leballister, who is still out there dancing every chance she gets. Tonight, for instance, in a multi-media music/dance/light show presentation called *Beyond* at 9 pm, with a parade of short films (Laurel and Hardy, Chaplin, the Beatles, etc.) at 6:45 and 9:45 pm. At Intersection, 756 Union, SF, 397-6061, \$1.50.

wednesday 31st

An Alternative to boozing away

the evening: An Un-masking Celebration, a ritual festival to witness the passing of the old year. The Human Dance Company (just moved to the Bay Area from the Northwest) performs *Becoming Human* at 9 pm, followed by spontaneous audience participation to the music of drum and flute. Plus bread, cheese, wine and fruit. At Finnish Hall, 1819 10th St., Berk., 848-5839, \$7.50 advance tickets.

Out with the Old: on the eve

of Mayor Alioto's last week in office, Jim Dunbar hosts a panel of SF politicians in a retrospective of the eight years of Alioto's reign. With Dianne Feinstein, Jack Morrison, Harold Dobbs, Dr. Zuretti Goosby, and—of course—the mayor himself. On KGO-TV, channel 7.

Make a Break to the Grape-

stake Gallery on the last day of the exhibit of photographs by Ansel Adams, including rarely seen prints selected by Adams as well as his famous landscapes of Yosemite and the Sierra Nevada. 2876 California, SF, 931-0779.

Get a Different Kind of Blast

from The Persuasions, a group of five terrific singers who don't need to augment their flexible harmonies with amplifiers—or even instruments. If you've never heard these guys perform (even if you have), you're in for a New Year's Eve you'll never forget. From 9 pm, at the Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$15, includes hats and noisemakers, but no drinks.

Reveler's Revival of Low Moan

Spectacular's *El Grande de Coca Cola*, their looney hit from last season. For one night only, with all the holiday accoutrements (hats, noisemakers, munchies) and followed by a disco party. Curtain at 10 pm, at the Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$25/\$20 before 12/31.

Watchnight Organ Recital

by Mark Smith, music by Brahms, Franck and others. From 11 pm at Old First Church, Van Ness/Sacramento, SF, 776-5552, offering.

thursday 1st

Now's the Time to follow through

on those New Year's resolutions to keep fit in 1976. Register for volleyball and basketball league play sponsored by the city recreation and parks departments. Sign up by January 5 in Oakland (call 273-3494). SF begins a men's open basketball league on the same day (call Joseph Gaggero at 565-9356). Call SF Park and Rec public services office (558-4268) for a complete schedule of winter activities throughout the city.

You Could Dance All Night

to the varied styles of Julian Priester, Roger Glenn's Salsa Band and Cesar's Band, but the music stops at 2 am. From 9 pm, at Cesar's Club, 576 Green, SF, 781-9300, \$1.

Happy Anniversary, Cuba.

Today is the 17th anniversary of the victory of the Cuban revolution. KPFA's Latin America Awakes Collective presents *Cuba: First free territory of America*, at 7:30 pm, with music from Cuba, excerpts from speeches by Fidel Castro and news of recent developments. In Spanish and English. 94.1 FM, call 848-6767 for more info.

They Flooded the Floor of

the Cow Palace and froze it over for six performances of *Holiday on Ice*, complete with an ice-trained Big Bird and scores of sequined skaters. It's the biggest stretch of ice you'll ever see in San Francisco; maybe someone will open up a sideline and rent it by the hour to ice-starved, ex-skater immigrants from colder climes. Then again, maybe not, but you can count on smooth, musical shows thru 1/4. Tonight and tomorrow night at 8 pm, two shows each on Saturday and Sunday. At the Cow Palace, SF, 334-4852, TELETIX, Macy's and other agencies, \$6.50-\$4.50/\$5.50-\$3.50 under 16.

friday 2nd

Reach for the Stars, or at least

take a good close look at them tonight in the Foothill Observatory, 7:30-10:30 pm, on the northwest corner of Foothill College campus, route 280/El Monte Road, Los Altos Hills, 948-8590 ext. 521, free.

Three by One filmmaker: Satyajit

Ray's *Apu Trilogy*, a detailed black and white view of a young man's life in India. Part One, *Pather Panchali*, today at 7:30 and 9:30 pm and tomorrow at 2:30 pm. *Aparajito* (part 2) on Saturday evening and *The World of Apu* on Sunday. All with music by Ravi Shankar. In the Pacific Film Archive, in the University Art Museum, 2621 Durant, Berk., 642-1124, \$1.50/75 cents before 6 pm.

"Women's Work: Never Done,"

a one hour television special about the role of women in the work force, including homemakers, corporate executives and entrepreneurs. Plus a brief behind-the-scenes look at the working lives of the three hosts, Karna Small, Valerie Coleman and Nancy Fleming. 8 pm on KGO channel 7.